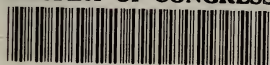


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A CLASS BOOK

ON

R H E T O R I C ,

WHEREIN ARE EXHIBITED THE

GRACES AND STYLE OF

ENGLISH COMPOSITION

AND

PUBLIC ORATORY.

BY THE REV. D. F. HUTCHINSON,

AUTHOR OF THE "ESSAY ON THE LORD'S DAY," &c. &c.,

Designed for the use of Academies and Schools in general
and private learners in particular.

A SECOND EDITION,

Enlarged and greatly improved by every necessary rule of
Syntax, by a careful revision of every rule of Rhetoric
necessary to be known by writers and public
speakers, by a sufficient number of rules for
correct punctuation with numerous ex-
amples for practice.

Also with directions informing the pupil how to apply the differ-
ent rules, and all introduced in such a manner as to be easily
understood.

HAMILTON:

PRINTED AT THE CANADA CHRISTIAN ADVOCATE OFFICE.

1853.

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TO SIR ALLEN NAPIER McNAB, M. P.

FOR THE CITY OF HAMILTON.

SIR :

IN being permitted to dedicate the present work on Rhetoric to you, I feel that grateful pleasure which arises from the contemplation of labors sanctioned and encouraged by the patron and judge of elegant literature.

It shall be my constant endeavor as it is my anxious wish to merit a continuance of your kind attention.

I have the honor to be, Sir,

With the sincerest respect

Your Ob't Servant

D. F. HUTCHINSON.

PREFACE TO THE SECOND EDITION.

IN presenting this work on Rhetoric to the people of Canada, I do not feel it necessary to apologize in view of a doubt's existing in the mind of any enlightened person with regard to the usefulness and importance of such a publication. The present edition I have reason to hope will be unencumbered with typographical errors, while as the reader will perceive, very useful and interesting matter is added to the former one : sections and sentences supposed to be unnecessary in this work have been lopped off; and upon the whole the author is pleased in indulging a hope that it will meet the wants of the country, and the kind approbation of his present patrons and numerous friends. As many are aware the grand object of the work is to give necessary instructions to all who desire them on the rules and exercises of English composition and public speaking ; and as we live in an age of improvement all must be convinced of the importance of lessons of instruction being published on this subject.

This department of knowledge has too long been neglected in this Province, and it is a matter of deep regret that instructions upon the art have hitherto been limited to our colleges and higher institutions of learning, and yet no study is more intimately connected with public life, public manners and refinement, than the most valuable and interesting study of Rhetoric.

It is true there are a few Rhetorics to be obtained in different sections of the Province, but they are so few in number and so rarely found as to most imperiously demand the present publication. I am convinced therefore, that the instructors of our youth have hitherto labored under considerable disadvantage in not having a sufficient number of text

books to put into the hands of those who are beginning to study the rules of English composition, and in addition to this, those which have been imported from other countries are defective, at least in this respect, that there are no exercises for practice in connection with the rules contained in those publications, and hence the difficulty for the teacher to give a fair and practical knowledge of the art. By the study of them the theory may be learned, but the practical knowledge can only be obtained by exercise and application.

In the work now before you, I have endeavored to remedy this defect. To the rules on general composition, I have carefully affixed the necessary examples for practice; so that the pupil by the exercise of his own judgement, may apply the rule to the example of false Rhetoric, and by means of which, construe the sentence so that it may appear in the style of graceful composition.

I feel a strong inclination to hope, that the work will prove a very great benefit to the Province; that it will be the means of engaging the attention of the rising generation to the most useful and interesting study of Rhetoric; and that foreigners will hereafter be constrained to acknowledge that the people of Canada are not indebted to them for publications on literature, but that there is a sufficient enterprise in this Province to secure that respect and attention which an enlightened community is capable of commanding.

The utility of the present publication must already be anticipated, and in order to render it more useful I have carefully omitted every thing in it but what I conceived to be absolutely necessary for the practical instruction of the student. In this publication I do not claim originality to the fullest extent of that term, yet upon an inspection of the work the most superficial observer will immediately perceive the entire arrangement to be my own. At present it is only necessary to mention, that I have carefully con-

sulted every text-book of any considerable note published in the British Empire or the American Continent, and whenever I found a known definition, or rule expressed in them all, I had no hesitation in adopting it.

The work, although small in size, is a practical one, and contains within the compass of a very few pages, every thing essential to written composition and public speaking. Its definitions are easily remembered, and when once committed they will not fail to be associated with every book the student reads, and every speaker he may afterwards be permitted to hear. A knowledge of it therefore, will give him a taste for reading which he will find to be very important in the prosecution of all his studies. Having become acquainted with the different lessons of this book, he will find his memory greatly improved, he will remember what he reads more easily than he did before; and when engaged in the study of an author, he will be enabled with more ease and freedom to duly understand his meaning. Even in the ordinary composition of a letter, he will find the rules contained in this work to be very important, and having obtained a knowledge of them, he will be enabled to arrange his thoughts in a manner satisfactory to himself and much more so to the mind of his correspondent.

But not only in ordinary composition will a knowledge of this work be indispensable; the student desiring to obtain a knowledge of the rules and graces of oratory will derive an unspeakable benefit from a perusal of these pages. In this work will be found a portion for all classes of society. To young gentlemen, especially, who are about to engage in any one of the several professions, the work is particularly recommended, and it is sincerely hoped that when such persons have intelligently tested its merits, they will lend their influence in favor of its general circulation.

By a little attention to the rules and exercises contained

in this book, a habit of good writing and speaking will be formed, and those just beginning to learn the art of composing, each sentence in the examples is designed as a subject of composition. The student is required to correct it in writing, with whatever thoughts the subject may naturally present to his mind, and although at first he will undoubtedly, as others have done before him, find many difficulties in his way, yet in a short time he will receive the abundant reward of his labor, in finding the exercise a benefit to himself, and a very great blessing to mankind in general. Those little difficulties will very soon be removed, and the whole art will speedily appear in its native loveliness and beauty.

It is a matter of no small gratification to find the interest there is at present manifested throughout the Province on the subject of education. At such a time when the minds of the people are alert to this subject, the study of Rhetoric should not be forgotten. As a fine art, an acquaintance with it is indispensable to a lady or a gentleman of intelligence or refinement, and therefore the importance of the following lessons on composition and public speaking.

This work being published in our own Province, it is most earnestly hoped that an intelligent community will patronize its publication; and I am fully convinced that it requires but little intelligence for the student to duly appreciate the short but comprehensive study which, in this book, is given him to pursue. I have designedly reduced the work to the low price of 1s 10½d, in order that it may have a general circulation, and that persons belonging to all classes of society may be favored with a copy, so that the public may learn from this fact, that it is not merely the paltry profits of the work I seek after, but the general information of the people. Should I accomplish my ends in this point I shall consider myself well paid for my trouble and expense.

I need hardly say any thing further with regard to the

merits of the work itself, as the reader will learn by the introductory recommendations that it has been tested by those who are most able to judge of such a publication. Published as this work is under the influence of Clergymen, Barristers, Solicitors, Councillors, Professors, and the late Principal of Victoria College, I can hardly doubt but that it will meet the general approbation of the people. Among those who have critically examined the work and have given their signatures in favor of its merits are the following :—

[From A. McNab, D. D.]

SIR,—Having, at your special request glanced over your Rhetoric I am disposed to entertain, in relation to the work, a very favorable opinion.

Simplicity, clearness, and comprehensiveness of definition and arrangement, appear to be its distinguishing characteristics. As an elementary text-book, I doubt not, therefore, but that it will be found exceedingly useful to schools, and to private learners in particular.

Having been, for about six years, Professor of Rhetoric and Belles Lettres (as well as Principal) in Victoria College, I feel a pleasure in giving my influence to aid a work which is designed to promote the interests of that much neglected department of study.

In the noble undertaking to render attractive, to the youth of our Country, the rather dry, but highly important study of Rhetoric, I wish you every success.

I am, Sir, yours truly,

Rev. Mr. Hutchinson, }
Belleville. }

A. MACNAB.

[From E. Murney, M. P. P. for County of Hastings.]

I have much pleasure in concurring with the testimonial of the Rev. Alexander MacNab, in relation to the merits of this interesting publication.

EDMUND MURNEY.

After having the pleasure of examining the Rev. Mr. Hutchinson's Rhetoric I most heartily concur with the above recommendation of the Rev. Dr. MacNab.

ROBERT M. ROY.

Late Supt. of Education of the Town of Belleville.

[From G. Benjamin, Esq., Belleville.]

MY DEAR SIR,—Having read your Rhetoric I am of opinion, that it is well adapted to instruct the youthful mind. It accomplishes an object too much lost sight of in all branches of tuition. It takes a great deal of labor from the student. That such a work must prove of great utility to the teacher as well as the student, there can be no doubt; and I trust your labors may be fully compensated by a general use of your valuable little work.

I remain, dear Sir, your obedient

GEO. BENJAMIN.

Rev. D. F. Hutchinson.

[From the celebrated Mrs. Moodie.]

SIR,—I have read with much pleasure the Rhetoric you submitted to my inspection; and as far as I am able to judge, my opinion of it is highly favorable.

The subject—naturally a dry one—you have rendered very interesting, by the excellent and simple manner in which your instructions are conveyed. Your rules are short and practical, and their application easily understood. I have no doubt but that it will prove a useful addition to our colonial school libraries.

Unfortunately, the *present* success of a book, does not always depend upon its intrinsic worth; yet, I see no reason to entertain a doubt as to the success of this; and I sincerely hope, that in this instance, the opinion of the public and my own, may fully coincide.

I remain, Sir, yours truly,

SUSANNA MOODIE.

Rev. D. F. Hutchinson.

[From J. W. D. Moodie, Esq., High Sheriff County of Hastings:]

SIR,—From the specimens you have sent me, of your Rhetoric which I have perused with much interest, I feel disposed to form a very favorable opinion of what the work will be when completed. The definitions and explanations are simple, and intelligible to the most ordinary capacity.

Your obedient serv't,

J. W. DUNBAR MOODIE.

To Rev. D. F. Hutchinson.

WE, the undersigned Clergymen, have much pleasure in recommending the Rev. Mr. Hutchinson's Rhetoric to the public, as entirely worthy of their confidence. We have carefully examined its pages, and find his instructions both plain and comprehensive. His Lesson on Oratory and public speaking in general, cannot fail to secure the patronage of every intelligent man in the Province, and we have no doubt but that the Reverend Author will meet with the general success that his work deserves.

JOHN REYNOLDS,

Bishop of M. E. Church,

WILLIAM GREGG, A. M.

Minister of the Presbyterian Free Church, and Superintendent of Education.

JOHN GEMLEY,

Wesleyan Minister.

L. S. CHURCH,

Pastor of M. E. Church of Belleville.

D. MURPHY,

Clergyman of the Protestant Episcopal Church.

IN conclusion I beg to express my thanks to my former patrons and friends who so kindly sustained me in the publication of 1850, and also to the Editors of the Toronto Patriot, Toronto Colonist, Kingston News, Port Hope Watchman, Simcoe Standard, Christian Guardian, Hastings Chronicle, Belleville Intelligencer, Orange Lily, Brockville Statesman, Montreal Courier, Picton Sun, Canada Christian Advocate, with some others, for the very kind manner in which they have recommended my work on Rhetoric to the public.

D. F. HUTCHINSON.

BYTOWN, MAY 28, 1853.

CLASS BOOK ON RHETORIC.

RHETORIC is the art of speaking or writing with persuasion, or that which enables us to apply language to the best advantage.

OF LANGUAGE.

Language is the art of communicating thought or the ideas of our minds, by certain articulate sounds.

It is to be regarded as spoken and written.

Spoken language is the representation of our ideas, and written language is a symbol of the spoken.

The representation of ideas by pictures called Hieroglyphics was the first attempt towards writing.

Cadmus, the Phenician, a contemporary with King David, was the first who brought letters into Greece.

His alphabet consisted of sixteen letters.

Writing was first exhibited on pillars and tables of stone, and afterwards on plates of the softer metals. Job xix. 23. 24.

ON TASTE.

Taste is the power of receiving pleasure or pain from the beauties or deformities of nature or art.

It is common to all men: for whatever is orderly or proportioned, grand or harmonious, new or sprightly, will please the philosopher, the child and the peasant.

Its feeble glimmerings appear only in some; while in others it rises to a high discernment of the most refined beauties.

This is chiefly to be ascribed to culture and education.

The immense superiority of civilized over barbarous nations, proves it to be an improvable faculty.

RULE.—Pay attention to the most approved models, study the best authors, and compare lower and higher degrees of the same beauties.

Reason and good sense are essential in the decisions of taste.

A good taste is a compound of natural sensibility to beauty and of improved understanding.

ON CRITICISM AND GENIUS.

Criticism is the application of taste and good sense to the several fine arts.

Its design is to distinguish what is beautiful from what is faulty in every performance.

Genius is that talent or aptitude which we receive from nature in order to excel in any one thing.

It may be improved by art and study.

To excel in this talent, the student must limit his application to a few objects ; as a person indifferently inclined to the several professions will not be likely to excel in any.

ON STYLE.

Style is the peculiar manner in which a person conveys his expressions by words.

It is a picture of the ideas of the mind, and of the ardor in which they there exist.

Perspicuity and ornament are the qualities of a good style.

Perspicuity signifies clearness of expression, and implies the setting up of the sentence so that it may be easily understood.

Perspicuity requires attention first to words and phrases, and secondly to the construction of sentences.

With respect to words and phrases, Perspicuity requires three properties viz., *Purity*, *Propriety* and *Precision*.

Purity relates to such words and constructions as belong to the idiom of a particular language, in opposition to words and phrases taken from foreign languages.

Propriety relates to the choice of such words as the best and most established usage has appropriated to those ideas intended to be expressed by them.

Precision signifies the retrenching of all superfluities, and the pruning of the expression so that it may exhibit neither more nor less than the idea intended to be conveyed.

Written composition may be faulty in three respects: it may express more than the author means, or less than the author means, or what the author means though not completely.

Precision is opposed to these three faults.

The ornament of style is known by the etymology of the word.

ON SENTENCES.

A sentence is an assemblage of words, making complete sense, and always containing a nominative and a verb.

There are two kinds of sentences: simple and compound.

A simple sentence contains but one affirmation or negation.

A compound sentence contains two or more simple ones.

The principal parts of a sentence are usually three, the nominative, the verb, and if the verb be transitive, the object governed by the verb.

The other parts are called either primary or secondary adjuncts.

A clause or member is a subdivision of a compound sentence, and is itself a sentence either simple or compound.

ON PUNCTUATION.

Punctuation is the art of dividing composition by points or stops, for the purpose of showing more clearly the sense and relation of the words, and pointing and noting the different pauses and inflections required in reading.

The principal points or marks are the comma, (,) the semicolon, (;) the colon, (:) the period, (.) the dash(—) the note of interrogation, (?) the note of exclamation, (!) and the parenthesis, ().

RULES.

I.

When two or more words follow one another in the same construction, the comma is to be placed after every one of them but the last, except when they are coupled singly or in pairs by conjunctions.

II.

When a sentence consists of two or more members, they are separated by commas: except when the relative pronoun immediately follows its antecedent.

III.

Words, denoting the person or object addressed, and words signifying the same thing, are separated from the rest of the sentence by a comma.

IV.

Words or clauses which express opposition or contrast are generally separated by a comma.

V.

The modifying words and phrases, such as *may*, *however*, *finally*, *in short*, *at least*, &c., are separated from the joining words by a comma.

VI.

Words supposed to be spoken, or which are taken from another writer, but not formally quoted, are preceded by a comma.

VII.

When a sentence consists of two parts, the one complete in itself and the other added as an inference, or to give some explanation; the two parts are separated by a semicolon.

VIII.

When a sentence consists of several members, each containing a distinct proposition, yet, having a dependence upon some common clause, they are separated by semicolons.

IX.

When a sentence consists of two parts, the one complete in itself and the other containing an additional remark they are separated by a colon.

X.

When the sense of several members, separated from each other by semicolons, depends on the last clause, that clause should be separated from the other by a colon.

XI.

When an example is given, or a quotation formally made, it should be separated from the rest of the sentence by a colon.

XII.

The end of every sentence should be marked by a period, unless it be interrogatory or exclamatory.

XIII.

The period is used in abbreviations.

XIV.

The note of interrogation is used at the close of a sentence which asks a question.

XV.

The note of exclamation is used after expressions of emotion.

XVI.

The dash is used to mark a break or abrupt turn in a sentence.

XVII.

The parenthesis is used to enclose an explanatory clause, not absolutely necessary to the sense but useful in explaining it.

EXAMPLES FOR PRACTICE.

RULE 1. John was a brave pious agreeable and patient man. Self conceit presumption and obstinacy blast the prospects of many a youth. Plain honest simple candid truth needs no artificial covering. Live soberly righteously godly and religiously in this world. Vicissitudes of good and evil of trials and consolations of poverty and wealth fill up the life of man. In eternity days years and ages are nothing.

2. Virtue supports in adversity and moderates in prosperity. Sensuality contaminates the body and degrades man from his rank in creation. His father dying he succeeded to the estate. To confess the truth I was greatly to blame. That life is long which answers life's great end. Good and evil like heat and cold differ totally.

3. My son give me thy heart. St Paul the apostle of Jesus Christ. This said, he formed thee O Adam thee O man Dust of the ground. To you my worthy benefactors I am indebted for all I enjoy. Hope the balm of life soothes us under every misfortune.

4. He was learned but not pedantic. He may possess but he cannot enjoy. Earthly goods are given us for our benefit but not for our chief felicity. Calamities may trouble but they cannot destroy the Christian. Peter denied Christ but he afterwards repented. This life is fleeting but the next is eternal.

5. Finally let me repeat what I have stated before. A kind word nay even a kind look often affords comfort. I proceed secondly to point out the proper subject of thought. I shall make some observations first on the external condition of man.

6. It hurts mans pride to say I do not know. Vice is not of such a nature that we can say to it hitherto shalt thou come and no farther. One of the noblest properties of Christian virtue is to love our enemies. We are strictly enjoined not to follow a multitude to do evil. We are commanded to do good to all men.

7. Economy is no disgrace it is better to live on a little than to outlive a great deal. The passions are the chief destroyers of our peace for they are the storms and tempests of the moral world. Heaven is the region of gentleness and friendship hell of perverseness and animosity. The path of truth is a plain and safe path that of falsehood a perplexing maze.

8. Philosophers assert that nature is unlimited in her operations that she has inexhaustible treasures in reserve that knowledge will always be progressive and that all future generations will continue to make discoveries of which we have not the slightest idea. That darkness of character where we can see no heart those foldings of art through which no native affection is allowed to pass present an object unamiable in every season of life but particularly odious in youth.

9. Study to acquire the habit of thinking no study is more important. Virtue is too lovely to be immured in a cell the world is the sphere of her action. Do not flatter yourself with the hope of perfect happiness there is no such thing in the world.

10. A Divine Legislator uttering his voice from Heaven; an Almighty Governor stretching forth his arm to reward or punish; informing us of perpetual rest hereafter prepared for the godly; assuring us of indignation and misery await-

ing the impenitent these are considerations which overawe the world, support integrity and check guilt.

11. He was heard to say "I have finished my course." All our conduct towards men should be influenced by this precept "Do unto others as ye would that they should do unto you.

13. At 10 A M. L L D D.

14. Who will accompany me Are you ready

15. O peace how much I love thee

16. I shall if circumstances permit attend to the matter on to-morrow.

RULES FOR WRITTEN COMPOSITION AND PUBLIC SPEAKING.

I.

Articles relate to the nouns which they limit.

II.

A noun or a pronoun which is the subject of a verb must be in the nominative case.

III.

Two or more nouns, or nouns and pronouns signifying the same thing are put by apposition in the same case.

IV.

Adjectives belong to, and qualify nouns expressed or understood.

V.

A pronoun must agree with its antecedent in person number and gender.

VI.

When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number.

VII.

When the antecedent is a collective noun conveying the idea of unity the pronoun must agree with it in the third person singular number.

VIII.

When a pronoun has two or more antecedents connected by *and* it must agree with them in the plural number : but when the antecedents are of different persons, the first person is preferable to the second, and the second to the third.

IX.

A verb must agree with its nominative case in person and number.

X.

When the nominative is a collective noun, conveying the idea of plurality the verb must agree with it in the plural number : but when conveying the idea of unity it requires a verb in the third person singular.

XI.

When verbs are connected by a conjunction they must either agree in mood, tense and form, or have separate nominatives expressed.

XII.

Participles relate to nouns or pronouns, or are governed by prepositions.

XIII.

Adverbs belong to, and qualify verbs, participles, adjectives and other adverbs.

XIV.

Two negatives in English destroy one another, or are equivalent to an affirmative.

XV.

Conjunctions connect either words or sentences.

XVI.

Prepositions show the relation of things.

XVII.

Interjections have no dependent construction.

XVIII.

Prepositions govern the objective case.

XIX.

A noun or pronoun is put absolute in the nominative when its case depends upon no other word.

XX.

Active transitive verbs and their perfect and pluperfect participles govern the objective case.

XXI.

Active intransitive passive and neuter verbs and their participles take the same case after as before them when both words refer to the same thing.

XXII.

A noun or a pronoun in the possessive case is governed by the name of the thing possessed.

XXIII.

The preposition *To* governs the infinitive mood and commonly connects it to a finite verb.

XXIV.

The active verbs, *bid, dare, feel, hear, let, make, need, see* and their participles take the infinitive after them without the preposition *To*: But the preposition is always employed after the passive form of these verbs.

XXV.

A future contingency is best expressed by a verb in the subjunctive, present, and a mere supposition with indefi-

nite time by a verb in the subjunctive imperfect : but a conditional circumstance assumed as a fact requires the indicative mood.

EXAMPLES FOR PRACTICE.

RULE 2. Thee must have been idle. Not proper because the adjective pronoun *thee* is made the subject of the verb, *must have been*. But according to Rule 2nd, "A noun or &c.," Therefore *thee* should be *thou* : Thus, thou must have been idle.

Him that loiters by the way, may be belated. Them that labor, should be rewarded. Us who are spared ought to be thankful. You and me are equally concerned. Are not thee and him belated. My brother is older than me. He cannot read so well as thee. Who fastened the door ? Me. Whom do you suppose did it ?

3. I heard from my cousin, she that was here last week. Not proper because the nominative pronoun *She* signifies the same person with cousin which is objective case, governed by *from*. But according to Rule 3rd, A noun &c. Therefore *she* should be *her* : Thus, I heard from my cousin, *her* that was here last week.

That was the tailor, him that made my clothes. I saw your friend, he that was here last winter. Dennis, the gardener, him that gave me the tulips, has promised me a piony. This book is a present from my brother Richard, he that keeps the book store.

4. I have brought them books. Not proper because the pronoun *them* is made to belong to and qualify the noun *books*. But according to Rule 4, Adjectives &c. Therefore

them should be those: Thus, I have brought those books. The entertainment was magnificently.

5. Ought not every man to be careful of their reputation. Not proper because the pronoun *their* is of the plural number and does not agree with its antecedent noun man which is singular. But according to Rule 5, A pronoun &c. Therefore *their* should be *his*: Thus, ought not every man to be careful of his reputation. Every one must judge of their own feelings. We may be displeased with a person without hating them. I poured water on the embers to quench it Ask her for the scissors, and bring it to me.

6. The jury will be confined until it agrees on a verdict. Not proper because the pronoun *it* is of the singular number, and does not agree with its antecedent noun jury, which is a collective noun conveying the idea of plurality. But according to Rule 6th, When the antecedent &c. Therefore *it* should be *they*: Thus, the jury will be confined until they agree on a verdict. The people will not relinquish its rights. The clergy had declared its intention. The party disagreed among itself. The committee were divided in its sentiments. The company then renewed its claims.

7. The nation will enforce their laws. Not proper because the collective noun nation in this case does not convey the idea of plurality. It means one nation irrespective of parts, and therefore conveying the idea of unity it should be represented by a singular pronoun: Thus, The nation will enforce its laws. The Council has published their acts. The Parliament is now in session and they will repeal bad laws.

8. Discontent and sorrow manifested itself in his countenance. Not proper because the pronoun itself is of the sin-

gular number, and does not agree with its two antecedents discontent and sorrow which are connected by the conjunction *and*. But according to Rule 8th, When a pronoun &c : Therefore *itself* should be themselves : Thus, Discontent and sorrow manifested themselves in his countenance. Avoid lightness and frivolity : it is allied to folly. Truth and honesty cannot fail of its reward. Learning and good sense always adorn its possessor. Banish envy and strife : it will destroy your peace. Cherish love and unity : it is the life of society. John and thou art attached to *their* country. (See the last clause of the Rule.)

9. They was kindly received. Not proper because the verb *was received* is of the singular number and does not agree with its nominative case *they* which is plural. But according to Rule 9th, A verb &c : Therefore *was received* should be *were received*. They were kindly received. Appearances is often deceptive. The propriety of such restrictions are doubtful. There is windows on three sides of the room. I has a house on Murray Street. Six months interest were demanded. The propriety of these rules are evident. The mill with all its appurtenances were destroyed.

10. The people rejoices in that which should cause sorrow. Not proper because the verb rejoices is of the singular number and does not agree with its nominative case people which is a collective noun conveying the idea of plurality. But according to Rule 10th, When the nominative is a collective &c. Therefore rejoices should be rejoice : Thus, The people rejoice in that which should cause sorrow. The nobility was assured that he would not interfere. The committee has attended to their appointment, The majority was disposed to adopt the measure. All the world is spectators of

your conduct. Blessed is the people that know the joyful sound. His army were defeated.

11. If you sincerely desire and have earnestly pursued virtue &c. Not proper because the verb *have pursued* is of the perfect tense and is connected without a separate nominative by *and* to the verb *desire* which is of the present tense. But according to Rule 11th, When verbs are &c. Therefore *have pursued* should be *pursue*: Thus, If you sincerely desire and earnestly pursue virtue &c. I told you his fault and entreat you to forgive him. Professing regard and to act differently, discovers a base mind. He has gone home but may return.

14. I dont know nothing about it. Not proper because in this sentence there are two negatives *dont* and *nothing*. But according to Rule 14 Two negatives &c. Therefore *nothing* should be any thing: Thus, I dont know any thing about it. I did not see nobody there. Nothing never affects her. Be honest nor take no shape nor semblance of disguise. There cannot be nothing more insignificant than vanity.

18. Who will you go with? Not proper because the nominative pronoun *who* is made the object of the relation expressed by the preposition *with*. But according to Rule 18 Prepositions &c. Therefore *who* should be *whom*: Thus, Whom will you go with. From who did you get that book? To who is he going? To I or thou.

19. Him, having ended his discourse the assembly dispersed. Not proper because the pronoun *him* whose case depends upon no other word is in the objective case. But according to Rule 19, A noun &c. Therefore *Him* should

be *He*: 'Thus, He, having ended his discourse the assembly dispersed. Him that has ears to hear let him hear. Me, being young they deceived me. The child is lost, and me, whither shall I go? Thee being present, he would not tell what he knew. Arise, and gird thyself, O thee that sleepest! Oh wretched us! shut from the light of hope! Thee too! Brutus my son! cried Cæsar overcome. But him, the chieftain of them all, His sword lies rusting on the wall.

20. She, I shall more readily forgive. Not proper because the nominative pronoun *she* is made the object of the active transitive verb *shall forgive*. But according to Rule 20, Active &c. Therefore *She* should be *Her*: Thus, Her, I shall more readily forgive. Thou only have I chosen. Who shall we send on this errand? My father allowed my brother and I to accompany him. He that is idle and mischievous reprove sharply. Who should I meet but my old friend.

21. We did not know that it was him. Not proper because the objective pronoun *him* which comes after the neuter verb *was* signifies the same thing with the nominative *it* that precedes it. But according to Rule 21st, Active intransitive &c. Therefore *him* should be *he*: Thus, We did not know that it was he. We thought it was thee. I would act the same part, if I were him. It could not have been her. It is not me. They believed it to be I.

24. They need not to call upon her. Not proper because the preposition *to* is inserted before the verb which follows the active verb *need*. But according to Rule 24th, The active &c. Therefore *to* should be expunged: Thus, They need not call upon her. I felt a chilling sensation to creep over me. We have heard him to mention the subject. Bid these boys to come in immediately. I dare to say he has not got home yet.

25. He will not be pardoned unless he repents. Not proper because the verb *repents*, which is used to express a contingency is of the indicative mood. But according to Rule 25th, A future &c. Therefore *repents* should be *repent*: Thus, He will not be pardoned unless he repent. I shall walk out in the afternoon unless it rains. If thou feltest as I do, we should soon decide. I know that thou wert not slow to hear. Let him take heed lest he falls. If thou castest me off, I shall be miserable. I believed, whatever was the issue all would be well. If he was an impostor, he must have been detected.

STRUCTURE OF SENTENCES.

A knowledge of the construction of sentences is indispensable to written composition, or public speaking.

The properties of a perfect sentence are Clearness, Unity, Strength and Harmony.

Clearness is opposed to ambiguity, and implies the expulsion of whatever tends to leave the mind in suspense, as to the meaning.

To effect this, great attention is requisite to the proper disposal of the relatives, who, which, what and that : which should be placed as near as possible to their respective antecedents.

The unity of a sentence implies that the several members should be so closely bound together as to make one impression only upon the mind.

By the strength of a sentence is meant such a disposition of the several words and members as will exhibit the sense to the best advantage : as will give to every word and every member its due weight and force.

By harmony is implied a judicious choice of such words as are musical to the ear.

This implies agreeable modulation in general, without any particular expression.

Ambiguity is opposed to clearness and arises from two causes; either from a wrong choice of words, or a wrong collocation of them.

RULES.

I.

Words or members most nearly related should be placed as near each other as possible that their mutual relation may clearly appear.

Observe 1. Whatever leaves the mind in any sort of suspense as to the meaning, should be carefully avoided in all written composition.

II.

Relative pronouns should be placed as near as possible to their antecedents.

Ob. A small error in giving relative pronouns a place in a sentence may obscure the meaning of the whole, and by displacing them we always find something awkward and disjointed in the structure of the period.

III.

The relative *that*, in the following cases is preferable to who or which :

After an adjective of the superlative degree.

After the adjective *same*.

After the antecedent *who*.

After a joint reference to persons and things.

After an unlimited antecedent.

After an antecedent introduced by the expletive *it*.

And in general where the propriety of *who* or *which* is doubtful.

IV.

When several relative clauses follow one another, and have a similar dependence in respect to the antecedent, the same pronoun must be employed in each.

V.

To preserve the unity of a sentence the subject in it must be changed as little as possible.

Observe 1. A sentence may consist of parts, but these parts should be closely bound together, so as to make an impression of one object only, upon the mind.

2 In every sentence there is some person or thing which is the principal or governing word: this should be kept in view from the beginning to the end of it.

3. By shifting the nominatives, *we*, *they*, *I* and *you*, during the course of the sentence, the reader would be confused by the disunited view given him of the subject.

VI.

Never crowd into one sentence ideas which have so little connection, that they may with propriety be divided into two or more sentences.

Ob. A violation of this rule is so exceedingly disgusting,

that it is better to err by having too many short sentences than by having them overloaded and confused.

VII.

Keep clear of unnecessary parenthesis in the middle of the sentence.

OB. 1. These may give tokens of a vivid imagination, but they very generally break up the unity of the sentence.

2. They give evidence that the writer has not art enough to introduce his glancing thought into its own proper place.

VIII.

Bring the sentence to a full and perfect close.

OB. 1. An unfinished sentence with respect to grammar is no sentence at all.

2. Care should be taken not to overfinish it. There is always a point at which the mind desires to rest: this should be the terminating point: anything added to it is both superfluous and injurious: anything short of it is equally detrimental to the unity of a sentence.

IX.

To promote the strength of a sentence, take from it all redundant words.

OB. 1. After the composition is written let the author examine every clause and every sentence of it critically and carefully.

2. Circuitous modes of expression should be contracted and all useless excrescences should be cut off.

3. Care must be taken not to prune the sentences so closely as to render the subject hard, dry and inelegant.

4. Superfluous members should also be lopped off.

5. The writer ought to be sure that the last member of the sentence is not a repetition of any other one: many written compositions abound with such faults.

X.

Pay particular attention to copulatives, relatives and particles employed for transition and connection, and never unnecessarily separate a preposition from the noun or pronoun which it governs.

OB. 1. An unnecessary repetition of the copulative *and* will weaken the sentence.

2. It is well however to repeat the copulative, when the writer wishes to prevent a quick transition from one object to another; or when mentioning objects which are designed to be kept as distinct from each other as possible.

XI.

Dispose of the principal word or words in that part of the sentence, where they will make the most striking impression on the mind.

OB. The most important words are placed in the beginning of a sentence.

XII.

To promote the strength of a sentence, let the different members of it go on rising in their importance one above another.

OB. This order in the management of a sentence is called a climax, and must be regarded as a very great beauty in composition.

XIII.

A weaker assertion should not be placed subsequent to a stronger one; and when a sentence consists of two members, the longer should in general be the concluding one.

OB. Periods thus divided are pronounced more easily; and by placing the shortest member first we can more readily carry it in our memory, and with one glance perceive the whole connection.

XIV.

Avoid concluding the sentence with an adverb, a preposition, or any inconsiderable word, unless it be emphatic.

OB. 1. We should always avoid concluding a sentence, or even a member with any of those particles which distinguish the cases of nouns or pronouns; as *of*, *to*, *from*, *with*, *by*.

2. A complex verb, that is a single verb joined with a preposition, as *bring about*, *give over*, should never be placed at the end of a sentence.

3. We should avoid concluding a sentence with the pronoun *it*, especially when it is joined with its governing preposition.

4. A phrase, which expresses a circumstance only, cannot without great inelegance be the concluding member of a sentence.

5. When a number of circumstances is to be introduced great care should be taken not to crowd too many of them

together ; but to intersperse them gracefully throughout the whole, always joining them to the principal words upon which they depend.

ON THE STRUCTURE OF SENTENCES.

HARMONY.

The beauty of musical construction depends upon the choice and arrangement of words.

Those words are most pleasing to the ear, which are composed of smooth and liquid sounds, in which there is a proper intermixture of vowels and consonants without too many harsh consonants, or too many open vowels in succession.

Long words are generally more pleasing to the ear than short ones ; and those are the most musical, which are not wholly composed of long or short syllables, but of an intermixture of both ; as, *delight, amuse, velocity, celerity, beautiful, impetuosity.*

Whatever is easy to the organs of speech, is always grateful to the ear.

RULE.—While the period advances, the termination of each member forms a pause in the pronunciation ; and these pauses should be so distributed, as to bear a certain musical proportion to each other.

When we aim at dignity or elevation, the sound should increase to the last ; the longest member of the period, and the fullest and most sonorous words, should be reserved for the conclusion.

Words which consist chiefly of short syllables, as, *contrary, particular, retrospect,* seldom terminate a sentence harmo-

niously, unless a previous run of long syllables have rendered them pleasing to the ear.

Short sentences should be blended with long and swelling ones, to render discourse sprightly as well as magnificent.

Sounds have in many respects an intimate correspondence with our ideas, partly natural and partly produced by artificial associations.

NATURE OF FIGURATIVE LANGUAGE.

Figures may be regarded as the language of passion or of imagination.

They are divided into two great classes, figures of words, and figures of thought.

Figures of words are commonly called *tropes*, and consist in a word's being used to signify something different from its original meaning. Thus for instance, "light ariseth to the upright in darkness." Here the trope consists in "light and darkness" not being taken literally, but substituted for comfort in adversity; to which conditions of life they are supposed to bear some resemblance.

The figure of thought, supposes the figure to consist in the sentiment only, while the words are used in their literal sense, as in exclamations, interrogations, apostrophes, and comparisons, where, though the words be varied, or translated from one language into another, the same figure is still preserved.

By tropes and figures language is enriched and made more copious.

Figures furnish the pleasure of enjoying two objects, presented at the same time to our view; the principal idea to-

gether with its accessory, which gives it the figurative character.

All tropes being founded on the relation which one object bears to another, the one may be substituted for that of the other ; and by this the vivacity of the idea is generally increased. Thus, the *cup* is frequently introduced by speakers and writers to signify the wine in the cup, &c.

When a trope is founded on the relation between an antecedent and its consequent, it is called a *metalepsis*.

When the whole is put for a part, or a part for the whole ; a genus for a species, or a species for a genus ; the singular number for the plural, or the plural for the singular ; in general, when any thing less, or any thing more, is put for the precise object meant ; the figure is then termed a *synecdoche*. We say for instance, “a fleet of so many sail” instead of so many ships.

ON METAPHORS.

Metaphor is founded entirely on the resemblance which one object bears to another.

It is nearly allied to simile or comparison, and is comparison in an abridged form.

When we say of a great man, “he upholds the state, like a pillar, which supports the weight of an edifice” we evidently make a comparison ; but, when we say of him, “he is the pillar of the state,” it becomes a metaphor.

Metaphor approaches the nearest to painting of any other figure.

It gives light and strength to description ; makes intellectual ideas in some degree visible, by giving them color, substance and sensible qualities.

RULES.

I.

Let the metaphor be always suited to the nature of the subject.

OBSERVE 1. Some metaphors are beautiful in poetry, which would be unnatural in prose ; some are graceful in orations, which would be highly improper in historical or philosophical composition.

2. Figures should always be adapted to the ideas which they are intended to adorn.

II.

Beware of using such figures or allusions as raise in the mind disagreeable, mean, or low ideas.

OB. 1. To render a metaphor perfect, it must not only be apt, but pleasing ; it must entertain as well as enlighten.

2 Nature allows us to collect figures from her stores without any restraint, the field therefore, for figurative language is very wide.

III.

A metaphor should be founded on a resemblance which is

clear and striking, not far fetched, nor difficult to be discovered.

OB. 1. Harsh or forced metaphors are always displeasing, because they perplex the reader, and render the thought intricate and confused.

2. Metaphors, borrowed from any of the sciences, are always faulty by their obscurity.

IV.

Never jumble metaphorical and plain language together : never construct a period so that part of it must be understood metaphorically and part literally ; for this always produces confusion.

V.

Let not two different metaphors meet on the same object.

VI.

Never crowd metaphors together on the same object.

OB. Though each of them be distinct, yet, if they be heaped on one another, they produce confusion.

VII.

Metaphors should not be too far pursued.

OB. 1. When resemblance is long dwelt upon, and carried into all its minute circumstances, an allegory is produced in-

stead of a metaphor, the reader is wearied and the discourse becomes obscure.

2. This is very justly termed straining a metaphor.

3. The difference between a metaphor and an allegory is this, the metaphor is short, the allegory prolonged.

4. The metaphor always explains itself by the words that are connected with it, but the interpretation of the allegory is left to our own consideration and reflection.

HYPERBOLE, PERSONIFICATION AND APOSTROPHE.

Hyperbole consists in magnifying an object beyond its natural bounds.

This figure occurs very frequently in all languages, and even in common conversation.

As swift as the wind ; as white as the snow ; and our usual forms of compliment are in general extravagant hyperboles.

Hyperboles are of two kinds ; such as are employed in description, and such as are suggested by passion.

Those are by far the best which are the effects of passion.

In simple description hyperboles must be employed with more caution.

An extravagant hyperbole is called a bombast.

When life and actions are attributed to inanimate objects, the figure is called personification.

Our common conversation abounds with this figure. Thus, when we say the earth *thirsts* for rain, or the fields smile with plenty; when ambition is said to be restless, or a disease deceitful; such expressions assume the property of living beings to these inanimate objects.

There are three degrees of this figure: The first is when some of the properties of living creatures are ascribed to inanimate objects; the second, when those inanimate objects are described as acting like such as have life; the third, when they are exhibited either as speaking to us, or as listening to what we say to them.

The humblest discourse admits of the first without raising the style much above common discourse.

In the second degree we rise a step higher, and the personification becomes more sensible.

The third is the boldest of all rhetorical figures; it is the style of strong passion only; and therefore should never be attempted, except when the mind is considerably heated and agitated.

RULES FOR THE THIRD SORT OF PERSONIFICATION.

I.

Never attempt it unless prompted by strong passion, and never continue it when the passion begins to subside.

II.

Never personify an object that has not some dignity in itself.

COMPARISON, ANTITHESIS, INTERROGATION, EXCLAMATION, AND OTHER FIGURES OF SPEECH.

A comparison, or simile, is the resemblance between two objects expressed in form, and usually pursued more fully than the nature of a metaphor admits. Example: The actions of princes are like those great rivers, the course of which every one beholds, but their springs have been seen by few.

Comparisons are of two kinds, *explaining* and *embellishing* comparisons.

In explaining comparisons we explain one object by another with a view to make the hearer or reader understand that object more clearly.

In comparisons of this kind perspicuity and usefulness are chiefly to be studied.

Embellishing comparisons more frequently occur than explaining ones.

Resemblance is the foundation of this figure.

A simile or comparison should never be introduced in the midst of passion.

Embellishing comparison however is not the language of a mind totally unmoved, for being a figure of dignity, it always requires some elevation in the subject to make it proper.

It supposes the imagination enlivened, though the heart be not agitated by passion.

Comparisons must not be drawn from things, which have too near and obvious a resemblance of the object, with which they are compared.

Neither ought they to be founded on likenesses too faint and distant.

The object, from which a comparison is drawn ought never to be an unknown object, nor one of which few people can have a clear knowledge.

In compositions of a serious or elevated kind, similes should never be drawn from low or mean objects.

ANTITHESIS is founded on the contrast of two objects.

By contrast, objects opposed to one another, appear in a stronger light.

Too frequent use of antithesis is to be avoided.

INTERROGATIONS and EXCLAMATIONS are passionate figures.

The literal use of interrogation is to ask a question; but, when men are prompted by passion, whatever they would affirm, or deny, with great earnestness, they naturally put in the form of a question; expressing thereby the firmest confidence of the truth of their own opinion; and appealing to their hearers for the impossibility of the contrary. Example: "Hath he said it? And shall he not do it? Hath he spoken it? And shall he not make it good?"

Interrogation may be successfully employed in the prosecution of close and earnest reasoning; but exclamations belong to stronger emotions of the mind.

VISION is that figure which describes some past act or circumstance, as if passing before our eyes at the present time.

ON THE CHARACTERS OF STYLE.

There are nine general characters of style: viz., the *Diffuse*, the *Concise*, the *Feeble*, the *Nervous*, the *Dry*, the *Plain*, the *Neat*, the *Elegant* and the *Flowery*.

A Diffuse writer expresses his ideas fully. He places them in a variety of lights, and gives the reader every possible assistance for understanding them completely. What he wants for strength he supplies in copiousness; and his periods being long, he gives free admittance to ornament of every kind.

A concise writer expresses his ideas in the fewest words; he employs none but the most expressive, and lops off all those which are not a material addition to the sense. Whatever ornament he admits, is adopted for the sake of force rather than of grace. The same thought he never repeats. The utmost precision is studied in his sentences; and they are designed to express more to the reader's imagination than they express.

Each of these has its peculiar advantages; and each becomes faulty when carried to the extreme.

Discourses which are to be spoken require a more diffuse style than books which are to be read.

The style of a feeble writer indicates that he has an indistinct view of the subject; unmeaning words and loose epi-

thets will escape him; his expressions will be vague and general; his arrangements indistinct; and our conceptions of his meaning will be faint and confused.

A nervous writer always gives us a strong idea of his meaning. His words are always expressive because his mind is full of his subject; every word, every phrase, and every figure, render the picture which he would set before us more striking and complete.

A dry style excludes every kind of ornament. Content with being understood, it aims not to please either the fancy or the ear.

A plain style rises one degree above a dry one. A writer of this character employs very little ornament, but rests almost entirely upon his sense. He is particular to observe purity, propriety and precision in his language.

A neat style is the next in order and advances into the region of ornament; but not of the most sparkling kind.

A writer of this character pays considerable attention to the choice of his words and to their graceful collocation.

His sentences are of a moderate length; inclining rather to brevity, than to a swelling structure, and closing with propriety.

An elegant style implies a higher degree of ornament than a neat one; possessing all its virtues without any of its defects.

A flowery or florid style implies excess of ornament.

It is a promising symptom in a young composer, but in

a more experienced writer, judgment should chasten imagination and cause him to reject every ornament which is unsuitable and redundant.

DIRECTIONS FOR FORMING A PROPER STYLE.

Study clear ideas of the subject concerning which you are to write or speak.

Be acquainted with the views of as many authors on the same subject as possible.

Try and form a correct judgment on the different subjects which may come under your consideration.

Endeavor to be interested in the subject yourself; without this your style will be too dry, but when warm and interested you will find expression to flow with ease and rapidity.

Cultivate a taste for composing.

Write compositions on a great variety of subjects.

Arrange your thoughts in as orderly a method as possible, commencing with the principal and most interesting thought, in order to secure the attention of your readers.

Before commencing your composition, draw off a sketch of your thoughts embracing the different items upon which you wish to write, arranging them No. 1, 2, 3, 4, 5, &c. This being done you can then arrange the different items according to the order in which you choose to place them in the composition.

Beware of writing in such haste as to acquire a bad style ; write therefore with much care.

You must not however have such anxiety for words, as to retard the course of your thoughts or cool the heat of your imagination.

This you would naturally do by pausing too long on every word you employ.

The work of correction must be left for a subsequent examination.

Be well acquainted with the style of the best authors.

This will teach you to form a correct taste, and it will also supply you with a full stock of words on every subject.

Translate some good author into your own words.

In doing this have some confidence in your own genius.

Be careful not to adopt the author's peculiar phrases.

GENERAL RULE.

Be attentive to your words and expressions and solicitous about your matter.

ELOQUENCE OF POPULAR ASSEMBLIES.

Eloquence is the art of persuasion.

The essential properties of eloquence are solid argument, a clear method, and a manifested sincerity in the speaker.

A commanding utterance and graceful style are also indispensable to true eloquence.

Its foundation is good sense and solid thought.

Conviction should be the principal object of the orator.

He should also study the art of persuasion.

Conviction affects the understanding, persuasion the will and the practice.

The orator, therefore must not be satisfied with convincing; he must address himself to the passions; he must paint to the fancy and touch the heart.

Eloquence is generally divided into three degrees; the first is such as merely please the hearer, like Panegyrics and inaugural addresses: the second is when the speaker aims not merely to please but to inform, to instruct, and convince; the third is that by which the hearer is not only convinced but interested and agitated, and carried along with the speaker; the passions rising with his, and sharing all his emotions.

By passion is meant that state of mind which is agitated and fired by some object in view.

The public speaker should be perfectly master of the subject upon which he is to speak; he should have the different parts all arranged in his mind, and be well acquainted with the views and sentiments of learned authors on the same subject.

The speaker should always rest upon his matter and argument; for these will give to his discourse an air of manliness and strength, which are powerful instruments of persuasion.

Ornament requires only a secondary consideration.

RULES.

I.

In public speaking you ought always to be persuaded of whatever you recommend to others.

II.

The speaker should spare no pains in preparing and arranging his matter: the words and expressions should be left chiefly for the time of delivery.

III.

Short notes of the substance of the speech or discourse is very allowable, especially to those who are beginning to speak in public.

Popular assemblies give scope for the most animated manner of public speaking.

In a great assembly there are movements communicated by mutual sympathy between the orator and his audience, and therefore in them passion is very easily excited.

The expressed warmth of the speaker should always be suited to the subject, for it would be ridiculous to introduce great vehemence in a subject of small importance, or which from its nature should be treated with calmness.

The speaker should never counterfeit warmth without feeling it.

RULE.—Follow nature; and never attempt a strain of eloquence which is not prompted by your own genius.

A public speaker should never lose command of himself, lest in so doing he should lose the command of his audience.

He must not attempt to warm his hearers at once, but gradually, and equally with himself.

A speaker should be so far master of himself as in the midst of his warmth to be accurate in his expressions : this aids him to a very great degree both to please and persuade.

The confusion and disorder, which so often attend the warmth of uneducated speakers render them ungraceful and undignified ; and in a great measure hinder their speech or discourse from having the desired effect.

It is necessary for the speaker carefully to regard what the public ear will receive without disgust.

Imitation of ancient authors will betray a speaker into a boldness of manner with which the coolness of modern taste would be greatly displeased.

No one should attempt to speak in public without knowing what would be suitable to his age and character ; to the subject and hearers, the place and the occasion.

A diffuse manner is generally considered as the most proper for public speakers.

In this matter however, the speaker must be guided by his subject and circumstances.

It ought never to be forgotten that lest the hearer should grow weary with a long discourse, the speaker had better say too little than too much.

By giving too many views of the subject and thereby

lengthening it, he will surely exhaust the attention of his hearers, and leave them languid and fatigued, and with very confused views of the subject; with which they might have been otherwise interested and delighted.

ELOQUENCE OF THE BAR.

To be successful in speaking in popular assemblies the speaker must apply himself to every principle of action in human nature; to the passions, to the heart, and to the understanding; but at the *bar* conviction is the principal object.

As the speaker at the bar addresses himself to one, or at most to a few judges, he would subject himself to very great ridicule, by attempting that high, vehement, and passionate tone, which is suited only to a multitude of people.

His chief business is to apply the subject in debate to law and statute.

The judicial orations of the ancients must not be considered as a model of this kind of speaking; as eloquence rather than jurisprudence was their chief study.

The grand secret of a lawyer's success, is his profound knowledge of his profession.

He may be a splendid speaker, and yet if his knowledge of the law be superficial very few will choose to engage him in their defence.

He should be very particular in knowing all the facts and circumstances connected with every case entrusted to his care.

He will thus be enabled to fortify the weak parts of his client's cause, and he will also be prepared for all the arguments of his opponent.

The study of eloquence is still necessary ; for the dryness of the subject usually agitated at the bar requires this study to command attention, and to prevent what the pleader advances from being passed unregarded.

There is as much difference between impressions made on the mind by a cold, dry, and confused speaker, and that made by one who pleads the same cause with elegance, order and strength, as there is between our conceptions of an object when presented in twilight, and when viewed in the effulgence of noon.

Purity and neatness of expression should be the lawyer's grand study.

His style should be perspicuous and proper, not needlessly overcharged with the pedantry of law terms, nor affectedly avoiding these, when suitable and requisite.

He should be particular in guarding against verbosity, a fault which is so often occasioned by speaking and writing hastily.

He should form himself to the habit of a strong and correct style while he has leisure, that it may become natural to him afterwards when compelled by a multiplicity of business to compose with precipitation.

In speaking at the bar, it should be distinctly shown, first, after stating the question, what is admitted : secondly, what is denied ; and, thirdly, where the line of division begins between the pleader and the adverse party.

He should be distinct in the order and arrangement of all the parts of his pleading.

A clear method is of the highest consequence in every species of oration; but in those intricate cases which belong to the bar, it is infinitely essential.

He must be as concise as possible in relating facts; for unnecessary minuteness in relating them overloads the memory.

In argumentation, a more diffuse manner seems requisite at the bar than on some other occasions; for the intricacy of law points frequently requires the argument to be expanded, and placed in different lights, in order to be fully apprehended.

The lawyer should always be candid in stating the arguments of his adversary. If he disguise them, or place them in false light, the artifice will soon be discovered; and the judge or judges will conclude, that he either wants discernment to perceive, or fairness to admit the strength of his opponent's reasoning.

But if he state with accuracy and candor the arguments used against him, before he endeavors to combat them, a strong prejudice will be created in his favor, he will appear to have full confidence in his cause, and the judge or judges will be inclined to receive more readily the impressions made upon him by a speaker who appears both fair and penetrating.

Wit is sometimes serviceable at the bar, particularly in a lively reply, by which ridicule is thrown on what an adversary has advanced. None however rises to eminence by being a witty lawyer.

An advocate should be particular in declining a cause which is odious and manifestly unjust: and in a doubtful case he should lay his chief stress upon those arguments which appear to him to be most forcible, but he should always keep in view a dignity of character so highly important to his profession.

ELOQUENCE OF THE PULPIT.

To preach with interest, effect and power, it is necessary for the preacher to have a fixed and habitual view of its object; viz., to persuade men to become good.

The principal characteristic of pulpit eloquence is gravity and warmth.

It is neither easy nor common to unite these two together.

A proper union of these two, forms that character of preaching which the French call *Onction*; that affecting, penetrating and interesting manner, which flows from a strong sense in the preacher of the importance of the truths he delivers, and an earnest desire that they may make full impression upon the minds and hearts of his hearers.

A pulpit discourse requires a strict attention to unity.

By this is meant that there should be some main point to which the whole tenure of the sermon shall refer.

One object must predominate throughout the whole discourse.

The unity of a sermon does not exclude the division of it

into heads, or even the subdivision of these heads : it requires only that union and connection be so far preserved, as to make the whole concur in some one impression on the mind.

The subject of every sermon should be precise and particular ; as unity can never be so perfect in a general, as in a particular subject.

Attention is always commanded by taking some particular view of a great subject, and employing on that the whole force of argument and eloquence.

A preacher should be cautious not to exhaust his subject since unnecessary and tedious fullness is the very opposite of persuasion.

There are always some things which he may suppose the hearers to know, and some which require only brief attention.

The grand object of the preacher should be to render his instructions interesting.

He should bring home to their hearts the truths which he inculcates ; and make each suppose himself particularly addressed.

He should avoid all intricate reasoning, avoid expressing himself in general, speculative propositions ; or laying down truths in an abstract, metaphysical manner.

A discourse ought never to be carried on in the strain of one writing an essay, but of one speaking to a multitude.

The preacher should keep in view the different ages, characters, and conditions of men ; and he should accommodate

directions and exhortations to each of these different classes.

Whenever he advances what touches a man's character, or is applicable to his circumstances, he is sure of his attention.

The study of the human heart is very necessary for the preacher.

To discover a man to himself in a light in which he never saw his character before, produces a wonderful effect in preaching.

Sermons which are founded on the illustration of some peculiar character, or remarkable piece of history, in the sacred writings, although difficult in composition, are not only the most beautiful, but also the most useful.

By pursuing this course, the preacher lays open, some of the most secret windings of the human heart.

This is an extensive field but little explored, and possesses all the advantages of being curious, new, and highly useful.

Truth and good sense are the sole basis upon which the preacher can build with safety.

THE PLAN OF A DISCOURSE.

There are six parts which compose a regular discourse; viz., the exordium or introduction, the statement or the division of the subject, the narration or explication, the reasoning or arguments, the pathetic part and the conclusion.

It is not necessary that each of these enter into every public discourse; but they are the constituent parts of a regular oration, and in every discourse some of them must occur.

Great care should be taken in the introduction, as, at that time the minds of the hearers are more easily prejudiced for, or against the speaker than at any other time.

An introduction should be easy and natural, and always suggested by the subject.

The writer should not plan it until he has arranged in his own mind the substance of his discourse.

Correctness of expression should be carefully studied in the introduction.

At the beginning the hearers are more disposed to criticise than at any other period, their attention is then entirely directed to the style and manner of the speaker.

Modesty is an indispensable characteristic of a good introduction.

The modesty of the speaker should appear not only in his expression but in his whole manner; in his looks, in his gestures, and even in the tone of his voice.

Together with modesty, the orator should show a certain sense of dignity, arising from a persuasion of the justice or importance of his subject.

The orator should seldom put forth all his strength at the beginning; but it should rise and grow upon his hearers, as his discourse advances.

The introduction is seldom the place for vehemence and passion; for the audience ought to be gradually prepared, before the speaker venture on strong and passionate sentiments.

When the subject is such that the very mention of it na-

turally awakens some passionate emotion, or when the unexpected presence of some person or object in a popular assembly inflames the speaker, either of these will justify an abrupt and vehement exordium.

An introduction should be proportioned both in length and kind to the discourse which is to follow.

After the introduction, the proposition or enunciation of the subject commonly succeeds.

This should be expressed without any affectation, in the most concise and simple manner. It should also be clear and distinct.

To this generally succeeds the division, or laying down the method of the discourse; in the management of which the following rules should be carefully observed.

I.

The parts into which the subject is divided should be really distinct from each other.

OBSERVE. Should a speaker propose to explain, first the advantages of virtue, and next those of justice or temperance, his divisions would be absurd, because the first head plainly comprehends the second.

II.

Care should be taken always to follow the order of nature, beginning with the most simple points, with such as are most easily understood, and necessary to be first discussed, and

proceeding to those which are built on the former, and which are supposed to be known.

III.

The members of a division ought to exhaust the subject, otherwise the division is incomplete; the subject is exhibited by pieces only, without displaying the whole.

IV.

Let preciseness and precision be peculiarly studied.

OB. 1. A division always appears to most advantage, when the several heads are expressed in the clearest, and most forcible, and fewest words possible.

2. This never fails to strike the hearers agreeably; and contributes also to make the divisions more easily remembered.

V.

Unnecessary multiplication of heads should be cautiously avoided.

OB. 1. To divide a subject into many minute parts, by endless divisions and subdivisions, produces a bad effect in speaking.

2. In a logical treatise this may be proper, but it renders an oration hard and dry, and unnecessarily fatigues the memory.

3. A sermon may admit from one to four grand divisions ; seldom are more allowable.

Narration or explication is the next part of the discourse in order.

To be clear and distinct, to be probable, and to be concise, are the qualities which critics chiefly require in narration.

At the bar an act, or single circumstance left in obscurity, or misunderstood by the judge, may destroy the effect of all the argument and reasoning which the pleader may have employed.

If his narration be improbable, it will be disregarded ; if it be tedious and diffuse, it will fatigue and be forgotten.

To render narration distinct particular attention is requisite in ascertaining clearly the names, dates, places, and every other important circumstance of the facts recounted.

In order to be probable in narration, it is necessary to exhibit the character of the persons of whom we speak, and to show that their actions proceeded from such motives as are natural and likely to gain belief.

In sermons, explication of the subject to be discoursed on occupies the place of narration at the bar, and is to be conducted in a similar manner.

It must be concise, clear and distinct ; in a style correct and elegant rather than highly adorned.

To be well heard the preacher must explain the doctrine of his text with propriety ; he must give a full and clear account of the nature of that virtue or duty which forms the subject of discourse.

He must also consider what light his text will derive from other passages of scripture, whether it be a subject nearly allied to some other, from which it ought to be distinguished; whether it can be advantageously illustrated by comparing or opposing it to some other thing; by searching into causes, and tracing effects; by pointing out examples, or appealing to the hearts of the hearers, that thus a precise and circumstantial view may be given of the doctrine inculcated.

ARGUMENTATIVE PART OF A DISCOURSE.

Reason and argument constitute the foundation of all manly and persuasive eloquence.

With regard to argument three things require attention; first, invention of them; secondly, proper disposition and arrangement of them; and thirdly, the disposition of them in the most forcible manner.

Invention is undoubtedly the most material and the basis of the rest.

Arguments should advance in the form of climax, from the weakest to the most forcible.

This method is recommended, when the speaker is convinced that his cause is clear and easy to be proved.

If he distrust his cause, and have but one material argument, it is very proper to place this argument in the front; so as to prejudice his hearers early in his favor, and thus dispose them to pay attention to the weaker reasons which he may afterwards introduce.

When amidst a variety of arguments, there is one or two more feeble than the rest, Cicero advises to place them in

the middle, as a situation less conspicuous than either the beginning or end of the train of reasoning.

When arguments are strong, convincing and satisfactory, the more they are separated the better ; each can be viewed alone, can be amplified and contemplated.

When the arguments are of a doubtful character, or a presumptive nature it is safer to crowd them together, to form them into a phalanx, that, though individually weak, they may mutually support each other.

Arguments should never be extended too far, nor multiplied too much ; this diminishes the strength of a cause and renders it suspicious.

A few well chosen arguments can be remembered to advantage, while a multiplicity of them burdens the memory and is sure to weaken conviction.

A speaker should never expose a favorable argument in a variety of lights for fear of enfeebling the impression which it would otherwise have made.

THE PATHETIC PART OF A DISCOURSE.

Carefully examine whether the subject admits of the pathetic.

To determine this belongs to good sense and sound judgment.

A great variety of subjects do not admit the pathetic at all, and even in those that are susceptible of it, an attempt to excite the passions in the wrong place may expose an orator to ridicule.

The speaker must secure the judgment and understanding of his hearers ; for they must be satisfied there is sufficient cause for engaging in the cause with zeal and ardor.

The pathetic is never admitted until argument and reasoning have produced their full effect.

The speaker should cautiously avoid giving his hearers warning even by insinuation, that he intends to excite their passions.

To every emotion and passion, nature has adapted certain corresponding objects, and without setting these before the mind, it is impossible for an orator to excite that emotion.

We are warmed with gratitude, we are touched with compassion, not when a speaker shows us that these are noble dispositions, and that it is our duty to feel them ; nor when he exclaims against us for our indifference and coldness, but when he paints them before the mind in all their native loveliness and beauty.

The basis of all successful execution in pathetic oratory is to paint the object of that passion which we desire to raise in the most natural and striking manner.

The language of passion is always unaffected and simple,

In painting to the imagination you may be cool and deliberate, but in painting to the heart you must be rapid and ardent.

All digressions should be avoided which may interrupt or turn aside the swell of passion.

Comparisons are always dangerous and highly improper in the midst of the pathetic.

As violent emotions cannot be lasting so the pathetic should not be overlengthened.

The speaker must also be careful to know what the hearers will bear ; for he who attempts to carry them farther in passion than they will follow him frustrates his purpose, and instead of warming them he takes the sure means of freezing them completely.

THE PERORATION.

A few words is always sufficient in the conclusion of a discourse.

Sometimes the whole pathetic part comes in most properly at the peroration.

When the discourse has been altogether argumentative, it is proper to conclude by summing up the arguments, placing them in one view, and leaving the impression of them full and strong upon the minds of the hearers.

RULE.—Place that last upon which you choose to rest the strength of your cause.

In every kind of public speaking, it is important to hit the precise time of concluding.

RULE.—Do not end abruptly nor unexpectedly. Do not disappoint the expectation of the hearers, when they look for the end of the discourse.

The speaker should always close with dignity and spirit, that the minds of the hearers may be left warm, and that

they may depart with a favorable impression of the subject and of himself.

ON DELIVERY.

The orator should endeavor to speak so as to be fully and easily understood.

He should express himself with such grace and energy as to please and to move his hearers.

To be fully and easily understood, the chief requisites are, a due degree of loudness of voice, distinctness, slowness and propriety of pronunciation.

The most important thing is to be heard, the speaker must therefore, endeavor to fill with his voice the space occupied by the assembly.

Much depends upon the proper pitch and management of the voice.

Every man has three pitches in his voice, the high, the middle, and the low.

The high is used in calling aloud to some one at a distance ; the low approaches to a whisper ; the middle is that which is employed in common conversation, and which should generally be used in public speaking.

The highest pitch is not necessary to be well heard by a great assembly.

The voice may be rendered louder without altering the key ; and the speaker will always be able to give the most

persevering force of sound, in that pitch of voice to which in conversation he is accustomed.

If he begin higher than this, he will fatigue himself and speak with pain; and thereby be heard with pain by his audience.

A greater quantity of voice should never be uttered, than can be afforded without pain, and without any extraordinary effort.

RULE.—Let the speaker fix his eye on some of the most distant persons in the congregation or assembly, and imagine himself speaking to them.

The reason of the above rule is; we naturally and mechanically utter our words with such strength, as to be heard by one to whom we address ourselves, provided he be within the reach of our voice.

Speaking too loudly is very offensive and exceedingly disgusting.

The ear is wounded when the voice comes upon it in rumbling indistinct masses.

Assent is never obtained by vehemence and force of sound.

Distinctness of articulation is what is essentially necessary rather than quantity of sound.

With distinct articulation a man of a weak voice will make it extend further than the strongest voice can reach without it.

The speaker must give every sound its due proportion,

and make every syllable and even every letter to be heard distinctly.

Rapidity of pronunciation must be carefully avoided.

There is a happy medium between this and a lifeless drawling method, which last method should be carefully avoided.

Slowness of pronunciation and clearness of articulation cannot be too industriously studied by the public speaker.

Such pronunciation gives weight and dignity to a discourse, and assists the voice by pauses and rests, so very necessary to a graceful delivery.

A hurried manner excites that flutter of spirit, which is the greatest enemy to all right execution in oratory.

RULE—Let every word receive that sound which the most polite usage has appropriated to it, and let the broad and vulgar pronunciation be cautiously avoided.

Dissyllables, trissyllables and polysyllables have always one accented syllable, let the speaker mark that syllable by a stronger percussion, and pass more slightly over the rest.

The same accent should be given to every word in public speaking and in common discourse.

The higher parts of delivery are comprehended under four heads: viz., emphasis, pauses, tones, and gestures.

By emphasis is meant a fuller and stronger sound of voice, by which we distinguish between the accented syllable of some word, on which we intend to lay particular stress.

RULE.—Study to acquire a just conception of the force and spirit of those sentiments which you are about to deliver.

Emphatical words are not to be multiplied too much, but are to be used with prudent reserve.

Pauses are of two kinds: first, emphatical pauses; and secondly, such as mark the distinction of sense.

An emphatical pause is designed to fix the hearer's attention on something which has been just said.

Such pauses are subject to the same rules of emphasis, and are not to be too often repeated.

The principal use of pauses is, to mark the division of the sense, and at the same time permit the speaker to draw his breath; and the proper management of such pauses is one of the nicest and most difficult articles in delivery.

It is peculiarly necessary for the speaker to have a proper command of breath.

He should always provide a full supply of breath for whatever he is to utter.

The breath must be gathered at the intervals of a period as well as at the end of it.

Pauses in public discourse must be formed upon the manner in which we express ourselves in sensible conversation, and not upon the stiff, artificial manner which we acquire from reading books, according to common punctuation.

In his tones the speaker is to regulate himself by the man-

ner in which he speaks when engaged in earnest discourse with others.

Tones of pronunciation are different from those of emphasis and pauses.

They consist in the modulation of the voice; the notes or variations of sound which are employed in public speaking.

RULE.—Form your tones of public speaking upon those of animated conversation.

When we speak upon a subject which deeply interests us, we naturally and mechanically speak in an eloquent, and persuasive tone and manner.

The speaker should never lay aside in the public assembly, that voice with which he expresses himself in private.

Nature will guide him so as to make the most forcible and pleasing impressions; but affectation is contemptibly disgusting.

ON GESTURE.

RULE.—Attend to the looks and gestures in which earnestness, indignation, compassion, or any other emotion discovers itself to the most advantage in the common discourses of men, and let these be your model.

A public speaker however must adopt that manner most peculiar to himself, else it will appear stiff and forced.

The study of action consists chiefly in guarding against

any disagreeable motion, and in learning to perform such motions as are natural in the most graceful manner.

Every speaker should study to preserve as much dignity as possible in the attitude of his body.

His position should be erect and firm, that he may have the fullest and freest command of all his motions.

His countenance should correspond with the nature of his discourse.

In every kind of discourse a serious and manly look is to be maintained.

The eyes should never be fixed entirely on one object, but they should move easily around the audience.

Motion made with the hands should be the principal part of gesture; and it is more natural to use the right hand than the left.

Warm emotions require the exercise of both hands; but all motions should be easy and unrestrained.

Motions made with the hands should proceed from the shoulders rather than from the elbow, to prevent narrow and confined motions which are always ungraceful.

Perpendicular movements are to be avoided.

Oblique motions are most pleasing and graceful.

Sudden and rapid motions are not good.

Affectation is the destruction of good delivery; whatever is natural is most likely to please because it shows the man, and has the appearance of proceeding from the heart.

ON MEANS OF IMPROVING IN ELOQUENCE.

To improve in eloquence the speaker should endeavor to improve and refine his moral feelings.

He should also cultivate habits of the several virtues.

A true orator must possess generous sentiments, warm feelings, and a mind turned towards admiration of those great and high objects, which men are by nature formed to venerate.

Connected with manly virtues, he should possess strong and tender sensibility to all the injuries, distresses, and sorrows of his fellow creatures.

A fund of knowledge is also indispensable to true oratory.

A pleader must make himself thoroughly acquainted with law; he must possess all that learning and experience which can be useful in supporting a cause or convincing a judge.

A preacher must apply himself closely to the study of divinity, of practical religion, of morals, and of human nature; that he may be rich in all topics of instruction and persuasion.

He who wishes to excel in any council or assembly should be thoroughly acquainted with the business that belongs to such assembly; and should attend with accuracy to all the facts which may be the subject of question or deliberation.

Beside the knowledge peculiar to his profession the public speaker should be acquainted with the general circle of polite literature.

He should be acquainted with poetry for the purpose of embellishing his style, and for suggesting lively images or pleasing illusions.

He should be acquainted with history, because the knowledge of facts, of eminent characters, and of the course of human affairs finds place on many occasions.

Deficiency of knowledge on general subjects will expose a public speaker to many disadvantages; and it will give his rival, who may be better qualified, a decided superiority over him.

Without application and industry it is impossible for a person to excel in eloquence.

No one ever became a distinguished pleader, or preacher, or speaker, in any assembly without previous labor and application.

The student must beware of indolence and dissipation.

He who is destined to excel in any art, will be distinguished by enthusiasm for that art; which, firing his mind with the object in view, will dispose him to relish every necessary labor.

Attention to the best models contributes greatly to improvement in the arts of speaking and writing with propriety.

No genius is so original, as not to receive improvement from examples in style, composition, and delivery.

In imitating style a difference is to be observed between spoken and written discourses; in the latter we expect correctness and precision.

Speaking allows a more easy, copious style, less confined ; repetitions may sometimes be requisite ; the same thought must often be placed in different points of view ; since the hearers can catch it only from the mouth of the speaker.

Exercise, both in composing and speaking, is a necessary means of improvement.

That kind of composition is most useful, which is connected with the profession to which the person intends to devote himself.

He who wishes to write or speak correctly, should, in the most trivial kind of composition, in writing a letter, or even in common conversation, study to express himself with propriety.

Exercises in speaking is only important when under proper regulations.

Many debating societies in which people are brought together from low stations, who know nothing of the Rules of public speaking but merely assemble to exhibit their talent, are not only useless but highly injurious.

Even in those well regulated societies, the student of oratory should never accustom himself to speak at random on any subject ; he should never speak without meditation, and he should be very particular in the choice of his subjects.

A student of oratory should never attempt to speak upon a subject upon which he is ignorant, and when speaking, he should keep good sense and persuasion in view rather than a show of unmeaning eloquence.

Aristotle was the first who took Rhetoric from the sophists and founded it on reason and solid sense.

His treatise on Rhetoric is a very valuable composition.

The Greek Rhetoricians who succeeded him improved on his foundation.

Two of their works still remain, Demetrius Phalereus, and Dionysius of Halitences, who both wrote on the construction of sentences and who deserve to be consulted.

Cicero and Quintilian were both able writers upon this subject and their works are not only instructive but highly useful.

ON HISTORY.

History is a connected recital of past or present events.

Its office is to trace the progress of man from the savage state, and through the several degrees of civilization, to the nearest perfection of which social institutions are capable.

History serves to amuse the imagination and interest the passions.

It improves the understanding, and tends to strengthen the sentiments of virtue.

Oral tradition was, in early times, the only vehicle of historical knowledge : hence to secure the remembrance of important facts, as compacts, treaties, &c., they were recited in the assemblies of the people.

Historical poems was another method of transmitting the knowledge of events.

The next method of preserving traditions was by visible monuments, erected upon occasion of any remarkable event: of this nature was the heap of stones raised by Jacob and Laban as a memorial of their mutual reconciliation.

Coins, medals, and inscriptions, may be regarded as portable, historical monuments.

A general and accurate knowledge of Geography and Chronology is necessary in the study of history.

A knowledge of the situation and relative magnitude of the several countries of the earth assists and affords clear and distinct ideas of the events: and a general comprehension of the current of time enables a person distinctly to trace their dependence on each other.

A good historian should have a general acquaintance with the sciences, and with the principles which actuate human nature, as it will enable him to judge of the possibility and probability of certain facts, and be a guide in estimating the consistency of human characters, and with what is, or is not, within the powers of human nature.

History, with regard to the nature of its subjects, may be divided into two classes: general and particular; and with respect to time into two more: ancient and modern.

General history relates to nations and to every thing of a public nature connected with them: the subject of particular history refers to individual countries, or particular periods.

Ancient history commences with the creation of the world,

as given by Moses, and extends to the reign of Charlemagne A. D., 800.

Modern history is dated from that period and extends to our own times.

General history is divided into civil and ecclesiastical : the first contains the history of mankind in their various relations to one another : the second considers them as acting or pretending to act in obedience to what they believe to be the will of God.

History resolves itself into certain periods at each of which a great revolution took place, either with regard to the whole world, or a very considerable part of it.

The first general period refers to transactions from the creation of the world to the flood, which are recorded in the first six chapters of the Bible.

In that period men were not in a savage state : they had made some progress in the mechanical arts ; they had invented music, and they found out the method of working metals.

The second period of history commences at the deluge, about 1656 after the creation, and it extends to the beginning of profane history.

It includes the attempt at building the tower of Babel ; the history of Noah's sons ; the foundation of the kingdom of Babylonia and Assyria ; the migration and history of the Israelites ; the history of the Greeks and their expedition against Troy ; the founding of Carthage and of Rome.

The third begins with the 28th Olympiad, about the year

B. C. 668 ; and it includes the destruction of the kingdom of Assyria by the Medes and Babylonians, and the overthrow of the kingdom of Judea by Nebuchadnezzar King of Babylon.

The fourth period of history extends only to the conquest of Babylon by Cyrus, a period of 31 years, which event took place in the year B. C. 538.

During the fifth period, the Jews under Cyrus, obtained leave to return to their own country, rebuild their temple, and re-establish their own worship : it includes likewise the reign of Alexander the great, and the overthrow of the Persian Empire.

The sixth period includes the rise and progress of the four empires which had arisen out of the vast empire of Alexander, and the history of the exploits of the Romans and Carthaginians till the destruction of Carthage about a century and a half prior to the birth of Christ.

The seventh period is occupied in the conquests of the Romans, until their empire had attained its greatest magnitude, and until the time when an end was put to the Roman Republic ; it includes also the conquests of Britain by Claudius, and the destruction of Jerusalem by Vespasian. It ends with the death of Trajan.

The eighth period extends from the death of Trajan to the division of the empire under Constantine.

The ninth period exhibits the decline and miserable end of the western part of the Roman empire : it details important revolutions that occurred in Britain, Italy, France, and Spain.

During this period Africa had changed its masters three times ; the Vandals had expelled the Romans, and erected an independent kingdom which was at length overturned by the Emperors of Constantinople, and from them it was taken by the Goths, A. D. 620.

The tenth period is dated from the flight of Mahomet in the year 622 : it includes the rise, progress, and victories of the conqueror, and the fall of his empire : it relates to the conquests of the Turks and Saracens, and extends to the time of the Crusades.

The eleventh period of history commences with the crusades, and includes all the space intervening from between that time and the present.

ON HISTORICAL WRITING.

The great requisites in a historian are, impartiality, fidelity, and accuracy.

His first object should be to give his subject all possible unity.

The portions of history should be connected by some uniting principle, which will produce on the mind something that is one.

A historian should trace actions and events to their sources.

He should be well acquainted with human nature and with politics.

His skill in the former will enable him to describe the

characters of individuals ; and his knowledge of the latter to account for the revolutions of government, and the operation of political causes on public affairs.

Large experience, of the different modes of government has improved the modern historian, beyond the historian of antiquity.

It is in the form of narrative only, that the historian is to impart political knowledge ; for formal discussions expose him to suspicion of being willing to accommodate his facts to his theory.

Reflections, whether moral, political, or philosophical, may be insinuated in the body of the narrative.

Clearness, order and connection are primary virtues in historical narration.

This is attained when the historian is complete master of his subject, when he can see the whole at one view ; and comprehend the dependence of all its parts.

History should be conspicuous for gravity.

There should be nothing mean or vulgar in the style ; no quaintness, no smartness, no affectation, no wit.

A history should also be interesting ; and this is the quality which distinguishes a writer of genius and eloquence.

To be interesting, a historian must preserve a medium between rapid recital, and prolix detail.

He should be careful in making a proper selection of circumstances.

This gives life, body and coloring, to his narration, and constitutes what is termed historical painting.

In picturesque description, the ancients eminently excel : for example the works of Thucydides, Livy, Sallust, and Tacitus are read with pleasure and delight.

Sound morality should always reign in history.

The historian should be always on the side of virtue, not by delivering moral instruction in a formal manner, but merely by exciting indignation against the designing and vicious ; by appeals to the passions, he will not only improve his reader, but take away from the natural coolness of historical narration.

The inferior kinds of historical composition are annals, memoirs and lives.

ON LOGIC.

In discourses written or spoken the writer or speaker should possess Logic as a philosopher, and employ it as an orator.

He should dispose his arguments in a natural and lucid manner, and express them in such a style as to give them full force.

Logic is the art of reasoning ; and is intended to guide and assist the intellectual powers in the investigation of truth, and in communicating it to others.

The operations of the mind in acquiring and communica-

ting knowledge are, Perception, Judgment, Reasoning and Disposition; and into these parts logic is divided.

Perception, or conception, is the attention which the mind gives to impressions made upon it, and the results of perception are sensations and ideas.

Judgment is the operation of the mind by which we join two or more ideas together by an affirmation or negation.

Judgment expressed in words is called an *enunciation*, and more frequently a proposition.

In reasoning we determine the relation between two ideas, by comparing them with a third idea, called the middle term.

The result of reasoning is an inference; and the expression of an act of reasoning is called a *syllogism*.

EXAMPLE. A Creator is to be worshipped. God is a Creator; Therefore God is to be worshipped. This is a syllogism: and the inference is that God is to be worshipped.

A proposition is the affirmation or negation of one term about another; and is either simple or compound.

A simple proposition is that which cannot be resolved into several: as Man is an animal.

A compound proposition is that which can be resolved into several.

A simple proposition consists of two parts, the *subject* and *predicate*.

The *subject* is that of which something is affirmed or

denied: the *predicate*, that which is affirmed or denied of the subject.

The predicate consists of two parts, the *copula* and *res copulata*.

EXAMPLE. In the proposition, MAN is an animal, the term *man* is the subject, *is* the copula, and *animal* the *res copulata*.

The *res copulata* alone, without the copula, is commonly called the predicate, and by some the attribute.

A proposition consists necessarily of three parts: the thing about which something is asserted, called the subject: the thing which is asserted about it, called the predicate: and the particles expressing the nature of the assertion which is made.

The predicate and particles expressive of the nature of the assertion are sometimes taken collectively, and called the predicate.

Attribute should only be applied to the predicate when it is an adjective, as *Man is rational*.

Logicians acknowledge no verb in a proposition but the verb substantive; and if any other occur, they resolve it into the verb substantive or participial noun: as in the proposition, *A man runs*, the predicate runs is resolved into—*a running thing*.

Simple propositions are divided into *modal* and *pure*.

A modal proposition is that in which there occurs one of

the four modes—*it is necessary, impossible, possible, contingent.*

A pure proposition is that in which none of them occurs.

A *modal* proposition consists of the *dictum* and *modus*. Thus in the proposition, *it is necessary that a man should be an animal*;—*that a man should be an animal* is the dictum, and *necessary* is the modus.

The dictum is the subject, and the modus is the predicate: for the modus is connected with the copula, and what is so connected is the predicate. The proposition therefore ought to be expressed—*that a man should be an animal is necessary.*

Propositions may also be divided into affirmative and negative: the affirmative connects the predicate with the subject; as “*gold is heavy*”: the negative separates the predicate from the subject; as “*man is not perfect.*”

Propositions are universal and particular: in a universal proposition the predicate extends to the whole subject; as “*all men are mortal.*”

The signs of a universal proposition are usually *all, every, no, none.*

In a particular proposition the predicate is limited to a part of the subject: as, “*some people are good.*”

The signs of a particular proposition are, *some, many, few &c.*

Propositions are either true or false: a true proposition unites ideas that agree, and separates those that disagree; as “*God is good.*”

A false proposition affirms an agreement between ideas that disagree, and a disagreement between those which agree : as “ A good king oppresses his subjects.” “ Virtue is not the road to happiness.”

A demonstrable proposition is one that may be proved by a train of reasoning, called demonstration.

Demonstration is a succession of connected propositions, beginning with self evident, and advancing to remoter truths : such is mathematical demonstration, which begins with definitions : from these it advances to axioms, or self evident propositions ; and from thence to more remote truths.

Corrolaries are inferences deduced from truths already demonstrated.

ON SYLLOGISM.

A syllogism is the expression of an act of reasoning, and includes three distinct propositions.

EXAMPLE 1.—1. Whatever is useful is honorable. 2. Industry is useful : 3. Therefore industry is honorable.

Ex. 2.—1. Every creature possessed of reason is bound to cultivate his mind. 2. Man is possessed of reason : 3. Therefore man is bound to cultivate his mind.

In syllogism the proposition containing the inference is called the conclusion ; the two preceding positions are the premises.

Of the two premises, that is called the major proposition in which the greater extreme is compared with the middle

term : the minor proposition is that in which the less extreme is compared with it.

EXAMPLE.—1. Truth is venerable. 2. Christianity is truth ; 3. Therefore Christianity is venerable.

“ Christianity,” “ Venerable” and “ Truth” are in the above example the three terms of the syllogism. “ Christianity” and “ Venerable” are the extremes, and “ Truth” is the middle term. “ Venerable” is the major and “ Christianity” is the minor term. “ Truth is venerable.” “ Christianity is truth,” are the premises ; therefore “ Christianity is venerable,” is the conclusion. “ Truth is venerable,” is the major proposition : “ Christianity is truth,” is the minor proposition.

Syllogisms may be almost indefinitely varied, and each variety has obtained a distinct name.

A dilemma is a syllogism in which the consequent of a major is a disjunctive proposition, which is taken away in the minor : or it is an argument by which we endeavor to prove the absurdity or falsehood of some assertion.

Ex.—1. If God did not create the world perfect in its kind, it must have been from want of inclination or power. 2. But it could not have been from want of inclination or from want of power. 3. Therefore he created the world perfect in its kind.

Analogy is an argument from proportionable causes to proportionable effects : and from similarity of circumstances to similarity of consequences.

Ex.—1. All matter with which we are acquainted gravitates ; 2. Therefore gravitation is a universal property of matter.

A sophism is a false syllogism not obviously apparent.

When a proposition is proved which has no necessary connection with the question: this is called *ignorantio elenchi*.

Petitio principii or begging the question is another kind of sophism, and consists of taking for granted what ought to be proved.

Arguing in a circle, is to prove the premises by the conclusion, and the conclusion by the premises.

QUESTIONS FOR EXAMINATION.

LESSON I.

1. What is Rhetoric? 2. What is language? 3. How is it to be regarded? 4. What is spoken language? 5. What written? 6. What was the first attempt towards writing? 7. Who brought letters first into Greece? 8. Of how many letters did his alphabet consist? 9. How was writing first exhibited?

LESSON II.

1. What is taste? 2. Is it common to all? 3. How is this known? 4. Do all persons possess taste alike? 5. To what is this difference to be ascribed? 6. How does taste appear to be an improvable faculty? 7. Repeat the general rule. 8. What are essential in the decisions of taste? 9. Of what is a good taste compounded?

LESSON III.

1. What is criticism? 2. What is its design? 3. What is genius? 4. How may it be improved? 5. To excel in this talent what must the student do? 6. What is said of a person indifferently inclined towards the several professions?

LESSON IV.

1. What is style? 2. Of what is it a picture? 3. What are the qualities of a good style? 4. What does perspicuity signify? 5. What does it require? 6. With respect to words and phrases, how many properties does perspicuity require? 7. Name them. 8. To what does purity relate? 9. Propriety? 10. What is precision? 11. Name the faults possible to written composition. 12. What is opposed to these three faults? 13. By what is the ornament of style known?

LESSON V.

1. What is a sentence? 2. Name the different kinds of sentences. 3. What is a simple sentence? 4. What is a compound sentence? 5. What are the principal parts of a sentence? 6. What are the other parts usually called? 7. What is a clause or member?

LESSON VI.

1. What is punctuation? 2. Name the principal points or marks. 3. Repeat Rule 1st, Rule 2nd, Rule 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th.

LESSON VII.

Repeat Rule 1st for written composition &c., 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th. Repeat the 1st Example corrected according to Rule 2nd. *Thee must have been idle.* Not proper because the *objective*

pronoun *thee* is made the subject of the verb *must have been*. But according to Rule 2nd, "A noun or a pronoun which is the subject of the verb must be in the Nominative case," Therefore *thee* should be *thou*: Thus, *Thou must have been idle*.

Note. Let the pupil correct the whole of the Examples according to this manner.

LESSON VIII.

1. What is indispensable to written composition and public speaking? 2. What are the properties of a perfect sentence? 3. What does clearness imply? 4. What is said of the pronouns *who*, *which*, *what*, and *that*? 5. What does the unity of a sentence imply? 6. What is meant by the strength of a sentence?

LESSON ON THE PERORATION.

1. What is sufficient in the conclusion? 2. What is said of the pathetic part? 3. When the discourse has been altogether argumentative how must it be concluded? 4. Repeat the rule. 5. What is important in every kind of public speaking? 6. Repeat the rule. 7. How should the speaker always close? 8. Why?

LESSON ON DELIVERY.

1. How should the orator endeavor to speak? 2. To be understood what are the chief requisites? 3. What is the most important thing? 4. Mention the three pitches of the human voice. 5. How is each used? 6. Is the highest pitch necessary to be well heard? 7. In what pitch will the speaker be enabled to give the most persevering force of sound? 8. What will be the consequence if he begin higher than this? 9. What is said about uttering a greater quantity of voice? 10. Repeat the rule. 11. What reason is given? 12. What is very offensive and disgusting? 13. When is the ear wounded? 14. What is essentially necessary rather than quantity of sound? 15. Repeat the additional remark. 16. What must the speaker give to every sound? 17. What must be carefully avoided? 18. Repeat the additional remark. 19. What ought to be industriously studied by every

speaker? 20. What is said of such pronunciation? 21. What is said of a hurried manner? 22. Repeat the rule. 23. What is said of dissyllables, trissyllables and polysyllables? 24. What accent should be given to every word in public speaking? 25. Name the heads of the higher parts of delivery? 26. What is meant by Emphasis. 27. Repeat the general rule. 28. How are emphatical words to be used? 29. Name the two kinds of pauses. 30. What is said of the emphatical pause? 31. To what rules are such pauses subject? 32. What is said of the use and management of pauses? 33. What three directions are given the public speaker in breathing? 34. How ought pauses in public speaking to be formed? 35. How is the speaker to regulate his tones? 36. In what do tones consist? 37. Repeat the rule? 38. When do men naturally and mechanically speak in an eloquent manner? 39. What should the speaker do with regard to his voice in a public assembly? 40. What is nature said to do for the speaker? 41. What is contemptibly disgusting?

LESSON ON GESTURE.

1. Repeat the general rule on gesture. 2. What manner must the public speaker adopt? 3. In what consists the study of action? 4. What should every speaker study to preserve? 5. What should be his position? 6. What is said of the speaker's countenance? 7. What is to be maintained in every kind of discourse? 8. What is said of the eyes of the speaker? What should be the principal part of his gesture? 10. What kind of emotions require the exercise of both hands? 11. What is said of all motions? 12. What is to be done to prevent narrow and confined motions? 13. What movements are to be avoided? 14. What motions are most pleasing and graceful? 15. What motions are not good? 16. What is the destruction of good delivery?

LESSON ON IMPROVING IN ELOQUENCE.

1. To improve in eloquence what should the speaker do? 2. What else? 3. What must a true orator possess? 4. What else beside manly virtues! 5. What is also indispensable? 6. With what must a pleader be acquainted? 7. To what must the preacher apply himself? 8. To excel in any council or assembly with what should the speaker be acquainted?

6. What else beside the knowledge of his profession? 10. Why should he be acquainted with poetry? 11. Why with history? 12. What would give his rival a decided superiority over him? 13. What is indispensable to excel in eloquence? 14. Of what must the student beware? 15. What is necessary to excel in any art? 16. What is said of attention to the best models? 17. What is said about improvement from examples in style, &c? 18. In imitating style what difference is to be observed? 19. What is said of speaking? 20. What is a necessary means of improvement? 21. What composition is the most useful? 22. What should he do who wishes to speak and write correctly? 23. What is said of exercises in speaking? 24. What of debating societies? 25. What should a student of oratory never attempt to do? 26. What is said of Aristotle? 27. Who improved on his foundation? 28. What two works are mentioned, and what is said of them? 29. What is said of Cicero and Quintilian?

LESSON ON HISTORY.

1. What is history? 2. What is its office? 3. What does history serve to do? 4. What else? 5. What was the vehicle of historical knowledge in olden times? 6. What other method? 7. What the next method? 8. What are to be regarded as portable, historical monuments? 9. What is necessary to the study of history? 10. What else is of importance? 11. With what should a good historian be acquainted? 12. Name the two classes of history. 13. What is said of general and particular history? 14. When does ancient history commence? 15. When does modern? 16. How is general history divided? 17. Into what does history resolve itself? 18. To what does the first period refer? 19. Were men then in a savage state? 20. Repeat what is said of the second period? 21. What does this include? 22. What is said of the third? 23. Of the fourth? 24. Of the fifth? 25. Of the sixth? 26. Of the seventh? 27. Of the eighth? 28. Of the ninth? 29. What is further remarked concerning the ninth period? 30. What is said of the tenth? 31. Of the eleventh?

LESSON ON HISTORICAL WRITING.

1, What are the great requisites in a historian? 2. What

should be his first object? 3. By what should his portions of history be connected? 4. To what should he trace actions and events? 5. With what should he be well acquainted? 6. What is said of this? 7. What has improved the modern historian? 8. How is the historian to impart political knowledge? 9. What is said of reflection, moral, political or philosophical? 10. What are primary virtues in historical narration? 11. When is this attained? 12. For what should history be conspicuous? 13. What is said about the historian's style? 14. What further remark is made about history? 15. To be interesting what must a historian do? 16. Of what should he be careful?

LESSON IX.

1. Repeat Rule 1st for Composition. 2. Repeat Rule 2nd. 3. Repeat the observations. 4. Repeat Rule 3rd. 5. Rule 4th. 6. Rule 5th. 7. Repeat the first observation to Rule 5th. 8. The 2nd. 9. The 3rd. 10. Repeat Rule 6th. 11. Repeat the observation. 12. Rule 7th. 13. Repeat observation 1st to Rule 7th. 14. Ob. 2nd. 15. Repeat Rule 8th. 16. Ob. 1st to Rule 8th. 17. Ob. 2nd. 18. Repeat Rule 9th. 19. Ob. 1st to Rule 9th. 20. Ob. 2nd. 21. Ob. 3rd. 22. Ob. 4th. 23. Ob. 5th. 24. Repeat Rule 10th. 25. Repeat Ob. 1st to Rule 10th. 26. Ob. 2nd. 27. Repeat Rule 11th. 28. Repeat the observation. 29. Repeat Rule 12th. 30. Repeat the observation. 31. Rule 13th. 32. Repeat the observation. 33. Rule 14th. 34. Ob. 1st. 35. Ob. 2nd. 36. Ob. 3rd. 37. Ob. 4th. 38. Ob. 5th.

LESSON X.—ON HARMONY.

1. Upon what does the beauty of musical construction depend? 2. What words are most pleasing to the ear? 3. What is said of long words? 4. What is always grateful to the ear? 5. Repeat the Rule. 6. What is said of sound when we aim at dignity or elevation? 7. What is said of words consisting of short syllables? 8. What should be done to render discourse sprightly and magnificent? 9. With what have sounds an intimate correspondence?

LESSON XI.—ON FIGURATIVE LANGUAGE.

1. How may figures be regarded? 2. How are figures

divided? 3. What are figures of words commonly called? 4. What is said of figures of thought? 5. How is language said to be enriched? 6. What do figures furnish? 7. What is said of tropes? 8. What is a synecdoche?

LESSON XII.—ON METAPHORS.

1. Upon what is metaphor entirely founded? 2. It is nearly allied to what? 3. Give the example. 4. What is further said of metaphor? 5. Repeat Rule 1st. 6. Repeat Ob. 1st. 7. Ob. 2nd. 8. Rule 2nd. 9. Ob. 1st. 10. Ob. 2nd. 11. Rule 3rd. 12. Ob. 1st. 13. Ob. 2nd. 14. Rule 4th. 15. Rule 5th. 16. Rule 6th. 17. Repeat the Observation. 18. Rule 7th. 19. Ob. 1st. 20. Ob. 2nd. 21. Ob. 3rd. 22. Ob. 4th.

LESSON XIII.—HYPERBOLE &c.

1. In what does a hyperbole consist? 2. What is said of this figure? 3. Give the examples. 4. How many kinds of hyperboles are there? 5. Which are the best? 6. When must hyperboles be employed with more caution? 7. What is a bombast? 8. What is personification? 9. Give the examples. 10. How many degrees of this figure are there? 11. What admits of it? 12. What is said of the second degree? 13. What is said of the third? 14. Repeat Rule 1st for personification. 15. Repeat Rule 2nd.

LESSON XIV.—ON COMPARISON &c.

1. What is a comparison? 2. How many kinds of comparison are there? 3. What is done in explaining comparisons? 4. What are chiefly to be studied in comparisons of this kind? 5. Which occur more frequently? 6. What is the foundation of this figure? 7. When should a simile or comparison not be introduced? 8. What is said of embellishing comparison? 9. What does it suppose? 10. From what should comparisons not be drawn? 11. What more? 12. What is said of the object from which a comparison is drawn? 13. What figures should be avoided in compositions of a serious kind? 14. Upon what is antithesis founded? 15. How do objects opposed to one another appear in stronger light? 16. What is to be avoided? 17. What are interrogations and exclamations? 18. Repeat what is said of interrogations. When may interrogations be successfully employed?

LESSON XV—ON THE CHARACTERS OF STYLE.

1 How many general characters of style are there? 2 Name them. 3 What is said of a diffuse writer? 4 Of a concise one? 5 What is said of each of them? 6 What difference between spoken and read discourses? 7 What is said of the style of a feeble writer? 8 What is said of a nervous writer? 9 A dry style? 10 A plain style? 11 A neat style? 12 An elegant style? 13 A florid style?

LESSON XVI--DIRECTIONS &c.

1 What is the first direction for forming a proper style? 2 The second? 3 The next? 4 The fourth? 5 The next? 6 The sixth? 7 The next? 8 What is necessary before you commence to write your composition? 9 Of what are you to beware? 10 What further direction is given? 11 For what must the work of correction be left? 12 With what ought the writer to be well acquainted? 13 What will be the benefit of this? 14 What direction is here given? 15 In doing this what is necessary? 16 Of what ought the writer to be careful? 17 Repeat the general rule.

LESSON XVII—ON ELOQUENCE OF POPULAR ASSEMBLIES.

1 What is eloquence? 2 What are its essential properties? 3 What are indispensable to true eloquence? What is its foundation? 5 What should be the principal object of the orator? 6 What should he also study? 7 What do conviction and persuasion affect? 8 What must the orator therefore do? 9 How is eloquence generally divided? 10 What is said of the three degrees? 11 What is meant by passion? 12 What is necessary to the public speaker? 13 Upon what should he rest? 14 What is said of ornament? 15 Repeat Rule 1st. 16 2nd. 17 3rd. 18 What gives scope to the most animated manner of public speaking? 19 What is said of movements in a great assembly? 20 What is said of the expressed warmth of the speaker? 21 What should the speaker never do? 22 Repeat the Rule. 23 What is further said of the public speaker? 24 What must he not attempt to do? 25 He should be so far master of himself as in the midst of passion to be what? 26 What is said of the confusion and disorder of uneducated speakers? 27 What is the speaker carefully to

regard? 28 What is said of the imitation of ancient authors? 29 No one should attempt speaking in public without knowing what? 30 Which manner is considered the most proper for public speakers? 31 By what however must the speaker be guided? 32 What ought never to be forgotten? 33 What would be the effect of giving too many views of the same subject?

LESSON XVIII—ELOQUENCE OF THE BAR.

1 To be successful to what must the speaker apply himself? 2 By doing what would the speaker at the bar subject himself to very great ridicule? 3 What is his chief business? 4 What is said of the judicial orations of the ancients? 5 What is the grand secret of a lawyer's success? 6 What is further said? 7 In what should he be very particular? 8 What will be the result of this? 9 What is further said of the study of eloquence? 10 What comparison is made between the *cold &c. &c.*, and the elegant speaker? 11 What should be the lawyer's grand study? 12 What is said of his style? 13 What should he be particular in guarding against? 14 To the habit of what should he form himself? 15 In speaking at the bar what should be distinctly shown? 16 In what should he be distinct? 17 What is said of a clear method? 18 What is said of the lawyer's relating facts? 19 What is said of argumentation? 20 What should the lawyer be always candid in stating? 21 What will be the result if he state them with accuracy and candor? 22 What is said of wit at the bar? 23 What causes should an advocate be particular in declining?

LESSON XIX.—ELOQUENCE OF THE PULPIT.

1 To preach with interest, effect and power, what is necessary? 2 What is the principal characteristic of pulpit eloquence? 3 What is said of this? 4 What is said of the French Onction? 5 What does a pulpit discourse require? 6 What is meant by this? 7 What must predominate? 8 The unity of a sermon does not what? 9 What is said of the subject of every sermon? 10 How is attention always commanded? 11 Of what should a preacher be cautious? 12 Repeat the additional remark? 13 What should be the grand object of the preacher? 14 What more? 15 What should he avoid? 16 What is further said about a discourse?

17 What should the preacher keep in view? 18 When is he sure of attention? 19 What study is necessary for the preacher? 20 What produces a wonderful effect in preaching? 21 What is said of sermons? 22 What does the preacher do by pursuing this course? 23 What is said of this? 24 Upon what can the preacher build with safety?

LESSON XX.—THE PLAN OF A DISCOURSE.

1. How many parts are there in a regular discourse? 2. Repeat what is said of these? 3. What is said about the introduction? 4. When should a speaker plan his discourse? 5. What should be carefully studied in the introduction? 6. Why? 7 What is an indispensable characteristic? 8 How should the modesty of the speaker appear? 9 What should the orator also show? 10 Repeat the additional remark? 11 What is said about vehemence in the introduction? 12 What is the exception to this rule? 13 How should the introduction be proportioned? 14 What succeeds the introduction? 15 How should this be expressed? 16 To this what generally succeeds? 17 Repeat Rule 1st. 18 The observation to the Rule. 19 Rule 2nd. 20 Rule 3rd. 21 Rule 4th. 22 Ob. 1st. 23 Ob. 2nd. 24 Rule 5th. 25 Ob. 1st. 26 Ob. 2nd. 27 Ob. 3rd. 28 What is the next part in order? 29 What are the properties which critics require in narration? 30 What is said of an act or single circumstance left in obscurity at the bar? 31 What will be the result of the improbability of the narration? 32 To render narration distinct what is necessary? 33 To be probable what is necessary? 34 In sermons what takes the place of narration? 35 What is said of it? 36 What must the Preacher do to be well heard? 37 What must he also do?

LESSON XXI.—ARGUMENTATIVE PART.

1 What constitutes the foundation of all manly and persuasive eloquence? 2 How many things require attention with regard to argument? 3 What is the basis of the rest? 4 How should arguments advance? 5 Where is this method recommended? 6 If the speaker distrust his cause and have but one material argument, where should it be placed? 7 When amidst a variety of arguments there be one or two more feeble than the rest, where should they be placed? 8 What is said of strong and convincing arguments? 9 Of

arguments of doubtful character ? 10 Of a few well chosen arguments ? 11 Of a favorable argument ?

LESSON XXII.—PATHETIC PART.

1 Repeat the first direction. 2 To determine this belongs to what ? 3 Repeat the additional remark ? 4 What must the speaker do ? 5 The pathetic is never admitted until when ? 6 What should the speaker avoid ? 7 To every emotion and passion nature has adapted what ? 8 Repeat the additional remark. 9 What is the basis in all successful execution in pathetic oratory ? 10 What is said of the language of passion ? 11 What is said of painting to the imagination ? 12 What should be avoided ? 13 Where are comparisons always dangerous and highly improper ?

LESSON XXII.—ON PAGE 81.

1 What constitutes historical painting ? 2 In what did the ancients eminently excel ? 3 What should always reign in history ? 4 What is further said about the historian ? 5 What are the inferior kinds of historical composition ?

LESSON XXIII.—ON LOGIC.

1 In written or spoken discourses what should the writer or speaker possess ? 2 How should he dispose his arguments ? 3 What is logic ? 4 What are the operations of the mind in acquiring and communicating knowledge ? 5 What is perception ? 6 Judgment ? 7 Expressed in words what is it called ? 8 In reasoning what do we do ? 9 What is the result of reasoning ? 10 What is the expression of an act of reasoning called ? 11 Give an example ? 12 What is a proposition ? 13 What is a simple proposition ? 14 What is a compound proposition ? 15 A simple proposition consists of what ? 16 What is the *subject* ? 17 What the *predicate* ? 18 Of what does the predicate consist ? 19 Give an example. 20 What is said of the *res copula* alone without the copula ? 21 Of how many parts does a proposition consist ? 22 What is further said about the predicate ? 23 When should an attribute only be applied to the predicate ? 24 What do logicians not acknowledge ? 25 How are simple propositions divided ? 26 What is a modal proposition ? 27 What a pure proposition ? 28 Of what does a modal proposition consist ? 29 What is further

said of the dictum and modus ? 30 How may propositions also be divided ? 31 What is further said of propositions ? 32 What are the signs of a universal proposition ? 33 In what is the predicate limited to part of the subject ? 34 What are the signs of a particular proposition ? 35 What is a true proposition ? 36 What is a false proposition ? 37 What is a demonstrable proposition ? 38 What is a demonstration ? 39 What are corolaries ?

LESSON XXIV.—ON SYLLOGISM.

1 What is a syllogism ? 2 Examples. 3 In syllogism what is the conclusion ? 4 What is the major proposition ? 5 What the minor ? 6 Example. 7 What is further said of syllogisms ? 8 What is a dilemma ? 9 Example. 10 What is analogy ? 11 Example. 12 What is a sophism ? 13 What is ignorantio clenchi ? 14 What is petitio principii ? 15 What is arguing in a circle ?

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